

Four New Features in This Issue
Concerning a Rumor
Winter Book Sale!

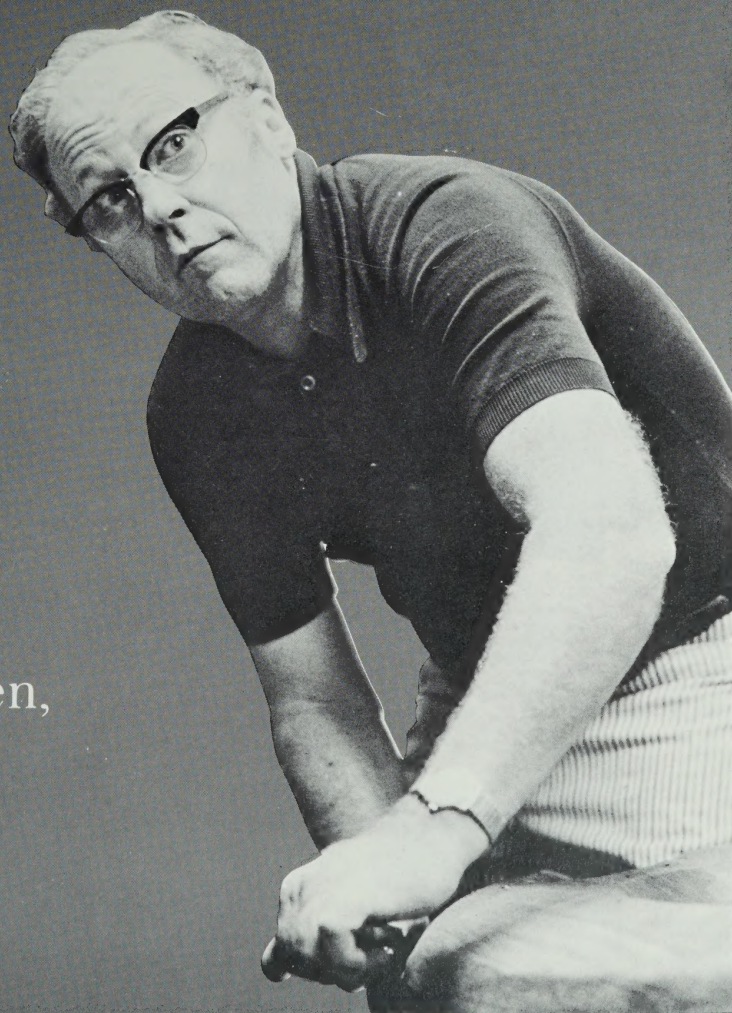
FQ
1975 Goal:
To hear from
every reader!

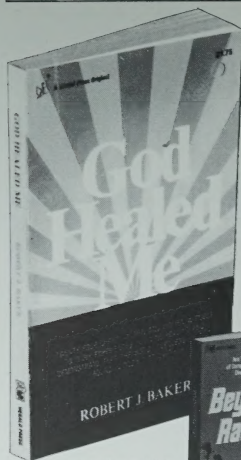
festival quarterly

winter, 1975

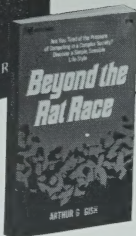
exploring the art, faith, and culture of Mennonite peoples

Paul Friesen,
Potter
and
Sculptor

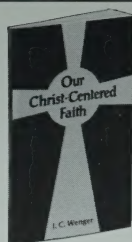




1. **God Healed Me**, Robert J. Baker. Testimonies from individuals who prayed for healing. Some were healed; others were not. Full of faith. 1974. (\$1.75)

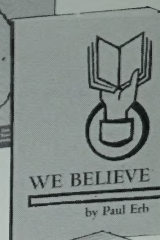
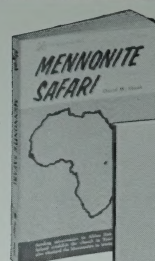


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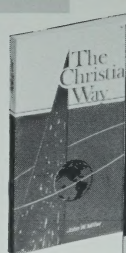
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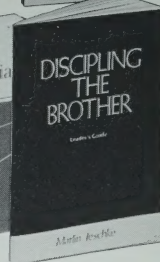


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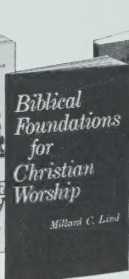


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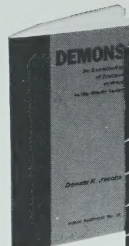
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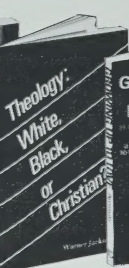
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11. **Demons**, Don Jacobs. Examines demonic powers and their activity in today's world. From a Christian point of view. 1972. (\$1.95)



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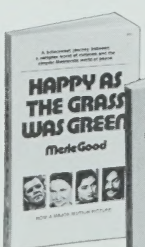


13. **Growing Up to Love**, H. Clair Amstutz, MD. Discusses attitudes about sex instead of facts about sex. For teenagers and adults. 1966. (\$1.95)

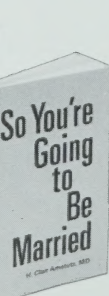


14. **The City**, Vern Miller. Topples wrong ideas about the city and city life, sensitizing reader in responding to urban need. 1970. (\$1.90)

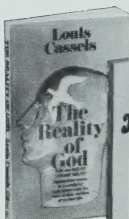
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15. **Happy as the Grass Was Green**, Merle Good. A young New York student's love-hate affair with a Mennonite community and one of their young girls. 1971. (\$1.95)



16. **So You're Going to Be Married**, H. Clair Amstutz, MD. Marriage and love as spiritual, emotional, and physical sharing. 1971. (\$1.95)



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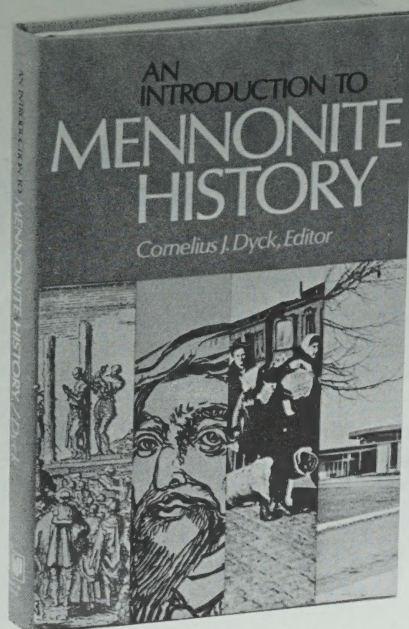
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The Easy-to- Read Classic



An Introduction to Mennonite History, C. J. Dyck, editor.
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This easy-to-read classic remains the best single book about who we are and where we've come from. Whether you're an insider or an outsider, you'll find this book both enjoyable to read and easy to grasp. A history of all the descendants of the Anabaptists found in the Mennonite and Amish groups, it introduces you to the basic historical and doctrinal developments of life and thought from the sixteenth century to the present. Includes maps and charts. Every home should have it.

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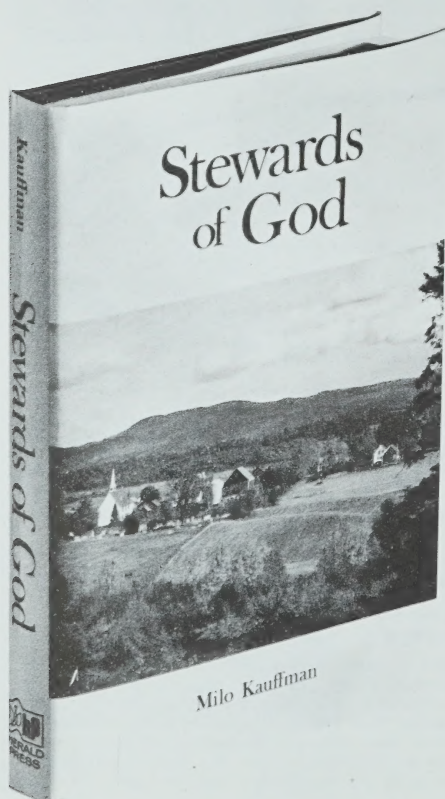
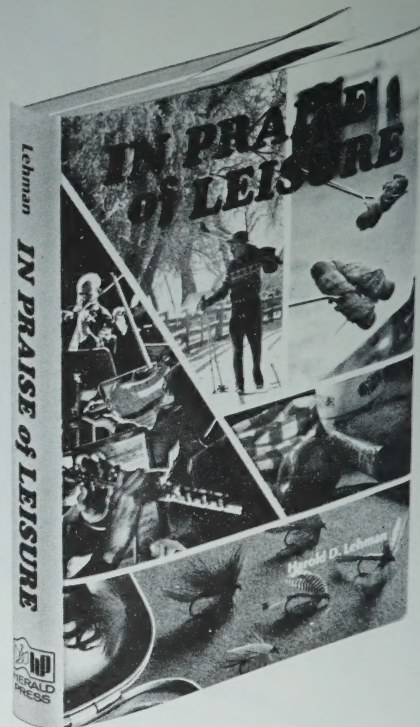
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Please don't stop—**FQ** is one of the most exciting things I've ever seen!

Carol Glick

Aibonito, Puerto Rico

I recently received a copy of **Festival Quarterly** and would like to be placed on your regular mailing list, if possible.

Having been out of touch with current developments among Mennonites for several years, I see your magazine as being a link to my roots. Let me know what your subscription rate is.

Hope to hear from you soon.

Wes Yoder

Nashville, Tennessee

I thoroughly enjoy your magazine. I am a retired schoolteacher who has taken up woodcarving as a hobby. I'm no Grandma Moses, but I'm having a good time with it.

There is a new wind blowing through Mennonite literature, and I like very much the breeze I felt in yours.

Mrs. Irvin J. Kauffman

West Liberty, Ohio

We are receiving the **Festival Quarterly** and are asking that it be discontinued. All you and your staff are doing is confusing tourists and inquirers, in plain words making fun of the Mennonites (Anabaptists) and Amish. If you were sincere in what you say you are trying to do, you would follow the Word of God and give a testimony. All you are doing is trying to mix the works of the devil and the work of Jesus Christ, our Lord. Christ says you can't serve two masters.

Lester M. Miller

Oxford, Pennsylvania

We want you to know how much we appreciate the **Festival Quarterly** here at Mountain Lake Public Library. Being in a Mennonite community we have the good fortune of having been given a considerable sum of money to purchase and maintain a Mennonite Heritage Collection of books, so your listing of current books by and about Mennonites is most helpful for us. We also appreciate the emphasis on the arts in general among Mennonites. To our knowledge, this is the only publication which draws together such interests.

We are enclosing names of friends who will enjoy the magazine and \$2.00 as our contribution to subscription costs.

We also enclose an order of books for our collection.

Irma Harder and Alice Suderman

Mountain Lake, Minnesota

The editors welcome letters. Letters for publication must include the writer's name and address and should be sent to: **Festival Quarterly**, 2497 Lincoln Highway East, Lancaster, PA 17602. The editors regret that the present volume of mail necessitates publishing only a representative cross section. Letters are subject to editing for reasons of space and clarity.



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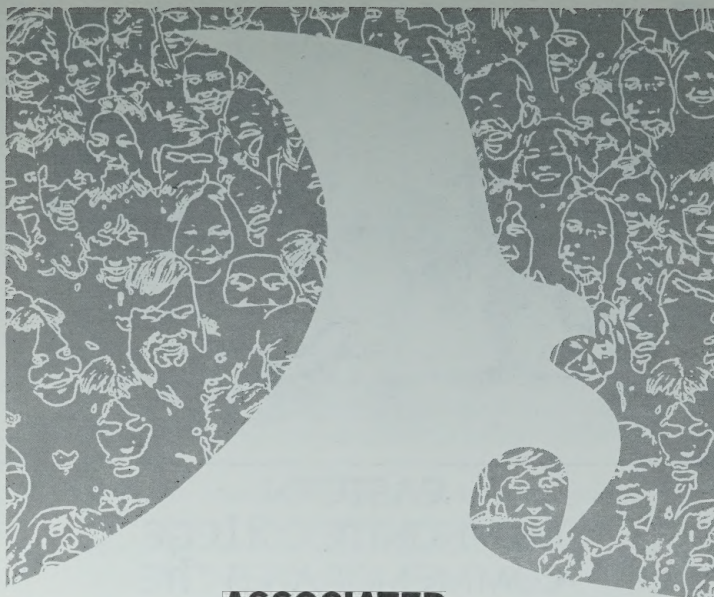
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The Editors Thank You!

We have been encouraged by the response from our readers. It now appears we can continue publication, at least for several more issues.

We have set a goal for 1975 to hear from every reader. That's ambitious. But we're going to try!

We're committed to keeping this magazine free and grass-roots, if at all possible. But we will continue to need your support. The most effective thing you can do is to take advantage of our special offers.

Here's how it works. We offer you books, records, and art offers at special prices. For example, on page three we offer you C. J. Dyck's classic. The publisher's suggested retail price is \$6.95; we offer it to our readers for \$5.95.

"Why and how?" you ask.

The normal publisher's wholesale discount on most books is 40 percent. That means our wholesale price (available to all retailers) would be \$4.17. Add to that an average postage and handling cost of 45¢ and our total cost for this particular book comes to \$4.62, regardless of what we sell it for.

Our idea is to share with our readers part of the retail mark-up and in so doing accomplish three goals: (1) encourage more readers to read these books; (2) encourage our best writers to keep writing by selling more of their books; and (3) increase the volume of mail orders from our readers sufficiently to help pay the costs of publishing the Quarterly.

A word on advertising. Most of our leading national magazines have a larger number of advertising pages than editorial content pages. A recent check showed *Time*, *Newsweek*, and the *New York Times Magazine* all containing between 58 percent and 68 percent advertising pages. In addition, these magazines have subscription prices.

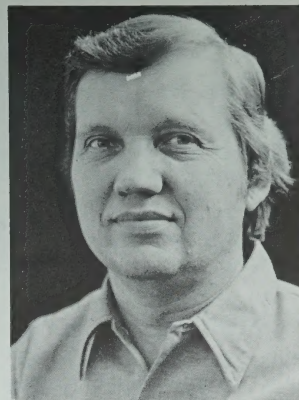
Our goal is to attract good advertisers but keep the number of advertising pages from exceeding 50 percent. And keep this little magazine free. We can achieve this only by good mail-order support from you.

Let us hear from you today. If you order only one book a year from us, we'll survive.

Thanks to the many of you who have demonstrated your support already. You've extended our life through summer. We appreciate it.

Concerning a Rumor

Bob Regier is an active visual artist and art professor at Bethel and Hesston colleges, Kansas.



We have been reminded more than once that Mennonites are people of the Word — and words. We are people of the mouth and ear. For most immersed in our tradition, this causes no particular discomfort. However, there are some who keep wondering whether we are also people of the eye.

Consider the Fraktur: to be sure, words are center stage. But what energized the visual excursion into all manner of flora that graced the book margins of a Russian Mennonite schoolboy, or the borders of a Christmas wish passed from child to parent?

There are other faint pieces of evidence. I'm curious — did the creators of the patchwork quilts in our collective ancestral trunks ever feel a slight touch of guilt for indulging in the sensual visual delight of these abstractions? Of course, a quilt was to be used and a Fraktur was to be read. Such utility should be more than enough to offset any anxiety about guilt. Eye stuff that is to be used, or eye stuff that is to be read has a comfortable place among people of the Word.

Rumors are among us that a resurgence of the arts, including visual arts, is sending positive vibrations across the Mennonite landscape. The oft-cited basis for such rumors is something less than convincing. Paintings of Mennonite saints, ceramic communion ware, banners in the sanctuary, and photos of the old homeplace provide legitimate focus for inspiration and reflection, but they repeat the Fraktur-quilt syndrome, a syndrome of the didactic and functional. How big is the rumor? Does it include the non-usable and nonreadable? What about the nonnarrative, the nonutilitarian, the nonliturgical, the nonrepresentational, and the nonsentimental?

We are basically reader-labelers, and not see-ers of art. From our earliest years we have been taught to see in terms of reading and labeling. "What is it?" "What does it say?" "What is it for?" These comprise a sacred trinity of questions applied to most every visual encounter. This is not a unique Men-

nonite problem. It's everyone's problem. Seeing in our culture has atrophied. People look and label, but rarely see. To be sure, labeling is important. Accurate identification elicits proper response. None of us want to suffer the consequences of mislabeling objects in our environment. But for many, labeling is the limit of seeing and this limit defines the scope of visual perception that is brought to art. When art is labeled, it is no longer seen.

All of us once possessed the quality of seeing that transcends labeling. Consider the vision of a small child — wide-eyed, curious, imaginative, and intense — not yet aware of the thousands of labels and preconceptions neatly stored for instant recall in the adult computer-mind. Occasionally, even those most thoroughly immunized from fresh perceptions of our visual world recover their childhood vision, but it likely requires one of nature's most extravagant moments to bring it about.

The stunning color, texture, and almost imperceptible movements of a prairie sunset may delay the trinity of label questions. Confronted by such visual drama, labeling is momentarily irrelevant. Whenever something is experienced for its color, its texture, its rhythm, its structure, its unity, and its power, preoccupation with the label vanishes. This is seeing for the first time. Most first-time-seeing opportunities are crushed underfoot because we prefer our preconceptions. We already know what the world has to say, what it is, and how it looks!

First-time seeing is a step into pure vision. It requires no labels and demands no messages. It is

continued on page 24

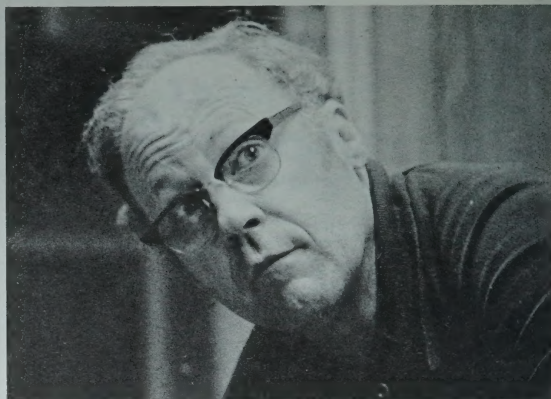
The editors welcome Meetinghouse articles from writers on any subject related to our culture, faith, and the arts, including but not limited to crafts, literature, drama, music, film, sculpture, and painting. Articles should be 600-750 words in length. Payment is \$100.

Paul Friesen: The Preacher Who "Slipped" into Pots

When a Mennonite pastor in Ohio decided in 1955 to leave the pastorate and enter art school, someone approached him and expressed the feelings of many others: "I didn't know you were slipping spiritually."

Paul Friesen has been "slipping" for two decades now, but his ministry has multiplied. His unwavering faith has been kneaded into his teaching and the work of his hands. "If we're serious about our faith, we're just a bunch of liars when we keep sitting on the same spot doing the same thing year after year," he said.

Few Mennonites have pioneered diligently in as difficult a frontier as Friesen has with his work in pottery and sculpture. The visual arts received much less support than literature and music among Mennonites traditionally. "The church was very wary of what



this might lead to," he recalled. The first art course he offered at Hesston College eighteen years ago was not exactly a popular class — no one registered. So he went out and beat the bushes in the community and finally persuaded three persons to risk it!

Utility loomed as one of the church's main concerns: what's it good for? But even more frightening to many Mennonites was the importance of the human form in art.

"I don't understand how you can communicate anything about man if you don't understand human anatomy," Friesen emphasized. "I don't see the body as a naughty thing — the artist approaches the body much like a physician does, only from an aesthetic point of view. We are fearfully and wonderfully made — that's biblical!"

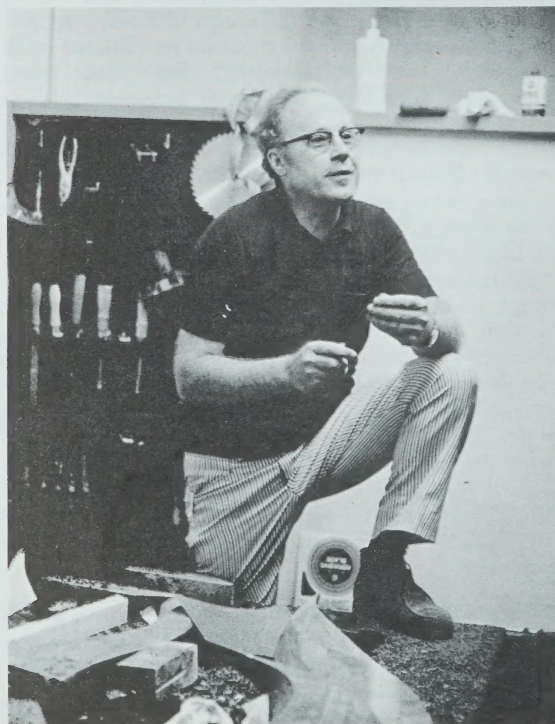
His enthusiasm for the human form is reflected in his two favorite pieces: "The Refugees," a five-foot walnut wood refugee woman and child fleeing, nine months in the making; and "John's First Step," which depicts a small child just about to fall on his face as he takes his first step.

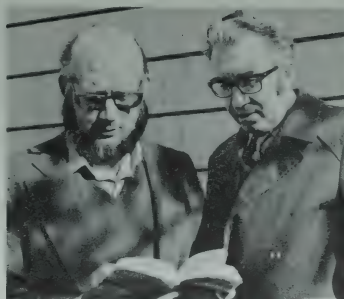
Parents of six, he and Wilma live in Hesston while he teaches at both Hesston and Bethel colleges. But Friesen traces his interest in art to his childhood with his missionary parents in India, where he watched potters along the road. His first work with wood was making teak gunstocks for Indian farmers and remodeling furniture.

What's next? Perhaps slipping back into a more active ministry. He said that he's tempted to explore seriously the use of the visual in worship. But then there's all those unfinished pots waiting for him. And eager students.

Paul Friesen is as torn between pots and preaching now as he was twenty years ago. So who's to say he's slipped?

Each quarter the editors feature a Mennonite who is unusually creative. Readers are invited to send suggestions for future profiles.





TourMagination — Experiment in Community Living on Wheels

TourMagination apparently satisfies its leaders/directors and its customers. Arnold Cressman of Mt. Pleasant, Pennsylvania, cofounder of the tour business with Jan Gleysteen, told the *Festival Quarterly* recently, "Sometime we're going to have to decide to quit everything else. This is a job where work, leisure, and church are all together." So testify many TourMagination alumni.

The idea for a touring company designed "to be more personal . . . as a reaction to packaged tours," germinated during the summer of 1967 when the Cressman and Gleysteen families traveled through Europe. Jan Gleysteen, now of Scottsdale, Pennsylvania, who grew up in Amsterdam and roamed Western Europe during his teen years, provided commentary and guide service for the two families. Afterward, according to Cressman, the rest agreed that Jan's resources should be shared and dreamed of future excursions to Europe for the historically-minded and theologically-interested.

On June 13, 1970, thirty selected North Americans (mostly Mennonites) left for three weeks in Western Europe. This year Gleysteen and Cressman are overseeing six tours.

Claims Cressman, "I haven't gotten tired of it yet." It may be because the

two directors and their assistants, Dave and Rose Hostetler, of Scottsdale, carefully choose their groups ("we want a balance—children, whole families, people up to 77 have gone"); then prime them before the tour with sheaves of colored paper containing biographical sketches of group members, a detailed itinerary, an expose on the reason for TourMagination. The process works. "We haven't really had a stinker. We let the group deal with anyone who gets out of line. We attract a certain kind of people," Gleysteen told the *Quarterly*. The perfect TM traveler is "enthusiastic and adaptable," he added.

Goups travel through Switzerland, Germany, the Netherlands, Belgium, and Luxembourg, concentrating on Anabaptist history. The appeal is largely to Mennonite people of Germanic background. But both non-Mennonites and non-European Mennonites have gone. These people "provide the 'yes-but' kind of questions that keep the rest of us on our toes," said Gleysteen.

TM attempts to get "our heritage off the shelf," responded Cressman when asked if the tours are business, church, or pleasure. "It is most satisfying to hear people articulate Anabaptist concepts and tell us what we're going to do about them. One man decided to not partici-

pate in building a large Mennonite church building." Gleysteen's sentiments are the same. "Serious questions come up about lifestyle," he reported. "There are midnight oil sessions."

TM travelers have personal contact with local Europeans along the way, with several often joining the tour for a few days. The group spends about one third of their nights in private homes. Gleysteen spoke fondly of Berlikum, Friesland, "where the whole town wants the American Mennonite tourists, and the Mennonite church there has started to grow."

TourMagination is a dream come true for Cressman and Gleysteen. But the very popularity of this "community on wheels" threatens the personal touch that sets TM apart. The two leaders are working hard to keep it individualized and relaxed. Following a tour, members receive TM newsletters and a diary put together by the group.

Cressman's greatest hope for a TM tour is that the people "enjoy it and aren't shortchanged on the pleasurable, that they experience true brotherhood and just feel a part of it." Said Gleysteen, "We want to build a community on wheels and relate that to the community over there."

Stories Gathered Around the World

Believing that storytelling and the stories told are a powerful way of communicating values and understanding, the Anabaptist Curriculum Project of the Mennonite Church has dispatched personnel around the world to gather indigenous stories. David Hostetler, editor of *Purpose* and news editor of *Gospel Herald*, told the *Festival Quarterly* that these stories will come from na-

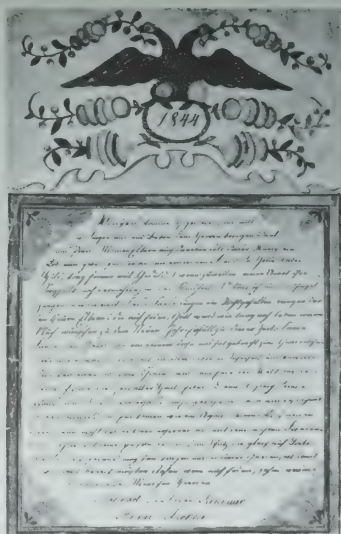
tional Christians, told from their own experiences.

Californian Dorothy Smoker, from the Mennonite Church, recently returned from East Africa, where she had served for some twenty years, with anecdotes from Ethiopia and Kenya; Hostetler, who formerly served in Brazil, is presently back in that country listening for stories; and Erma Hare, of the Men-

nonite Brethren Church, is searching for stories in Japan, India, and West Africa.

The three look for stories which either (1) display some truth of the gospel, (2) reflect discipleship in someone's living, (3) show the effect of the gospel on a people, or (4) tell of the founding and growing of the church in a given country.

When gathered, these stories will be translated; then edited for Sunday school curriculum use in grades one through eight. Hostetler reported that the material should be in print by 1977.



Prussian-Russian Fraktur Studied

Ethel Abrahams of Hillsboro, Kansas, began with a curiosity about the Fraktur New Year's wish (pictured) done by her grandmother, and recently finished with an M.A. in Art Ed. from Wichita State, specializing in the study of Fraktur, especially the art produced by Mennonites of Prussia and Russia. (Most other studies have focused on Fraktur by Swiss Mennonites.)

Beginning with the pieces done by her grandmother, Anna Dirksen, of the Rosenart village in South Russia, during the early 1800s, Mrs. Abrahams proceeded to unearth manuscripts from inside trunk lids and between the pages of old Bibles. Abrahams, in an interview with the *Festival Quarterly*, said she has determined that Fraktur by Prussian-Russian Mennonites is simpler in form than the Swiss work and that the colors are of earth tones and more "flat" than the Swiss. A watercolor-like wash was used to decorate the writing, with black walnut hulls for brown tones, lampblack for black, cornhusks for cream shades, and berries for others.

Many of the Fraktur Mrs. Abrahams studied are wishes for a "good life, free of famine, war, and pestilences"—wishes from schoolchildren to their parents.

The manuscripts, full of flowers, foliage, birds, and fruit, flourished from 1780-1800. But Mrs. Abrahams reports, from 1820-1845, the work coming from the Russian villages began to decline, especially when Johann Cornies, a

"Conrad Grebel" Prepared for Performance

In this year of Anabaptist celebrations, inter-Mennonite Conrad Grebel College, Waterloo, Ontario, has commissioned a play about Conrad Grebel to be written by Urie Bender and performed the week of May 19, 1975.

Interviewed recently by *Festival Quarterly*, Bender spoke familiarly of his main character as "Conrad," indicative of the months he has spent reading, conversing with scholars, and researching in Zurich about this "complex" man.

"In Search of a Country," the drama's working title, "looks at Grebel as a man, zeroing-in on his personality traits before meeting Zwingli; then reflecting on any changes in him after that." According to Bender, the piece deals largely with Grebel in the years 1520-1526, focusing on his "struggle with his parents, his own search, and the conflicts of his marriage, with flashbacks to his earlier life.

"He was charged with being messianic, but he didn't realize it," commented

Bender about Grebel. "He was an individual with choices who simply exercised his option in a religious sense—and that was not the thing to do." Bender sees the man as "a product of his age, breaking out of a thousand years of Constantine. He was also a person looking for support and affirmation with a real inferiority complex."

Bender, who in the past has written pageants dealing with the life of a people, told the *Quarterly* that he finds focusing on a single individual an easier job, but added, "I am really swamped with the growing complexity of the person." Asked for his evaluation of his newest drama, Bender said, "Overall I feel very good about it, although I have some nagging feelings I'm not doing the man justice. Right this moment I wish I had another year to work on it."

The play will be performed in the Theater of the Arts, University of Waterloo, under the direction of Maurice Evans. Although approval of the script comes from Conrad Grebel College, Bender said of his working relationship with the school, "I have exercised total freedom."

village leader, decided that being good farmers was more important than being skilled artists.

Cookie Mold Artwork Discovered

Careful museum-crawling in Feuchtwangen, Germany, brought Mrs. Marijke Kyler (pictured) of Eastern Mennonite College's German department in touch with a variety of cookie molds from the 18th and 19th centuries, some with Fraktur designs similar to art now being found in Virginia and Pennsylvania.



Many of the larger molds she discovered bear twenty separate designs, including birds, hearts, flowers, fruit, animals.

Most molds were used only at Christmas, for shaping either *springerle* or *lebkuchen* doughs.



Why Does Ben Cutrell Enjoy Publishing Books?

You think you have problems? You should walk in Ben Cutrell's shoes. He's the Publisher at the Mennonite Publishing House (Herald Press) in Scottsdale, Pennsylvania, and problems he's got aplenty. But you'd never think it, listening to him talk.

Cutrell makes a point of avoiding publicity, but he granted the editors of **Festival Quarterly** an interview over lunch. It turned out to be an education.

What kinds of things does a publisher worry about? Well, for starters, there's the price of paper which went up about 75 percent last year. And the withdrawal of government support to educational publishing, which hurts textbook publishing. There's the mushrooming markets of paperbacks and paperback originals, turning traditional publishing into a new ball game. And the biggest problem of them all: there are just too many new books being published each year—23,000 new ones, in fact. And Cutrell believes publishers must start publishing fewer but better titles per year and work their back list harder.

But all publishers face those problems. What specific hassles does Cutrell face as the top man in Mennonite publishing?

He responded gently, with good hu-

mor and caution. One problem, he said, is knowing how not to publish Mennonite writers. "We want to encourage Mennonite writers," Cutrell stated. "We want to publish as many as we can. But as we need more mileage per title, we can be less supportive of authors who don't quite measure up."

And then there's the criticism from the constituency. "We're losing some on each end," he said. "Mennonites know what they believe, and they don't want to tolerate differences." He smiled patiently. "That is both a strength and a problem."

Ben Cutrell's father came to work at the Mennonite Publishing House in 1909. So Ben was born in Scottsdale in 1923 and has spent most of his life there. (He graduated from Carnegie-Mellon University in printing management in 1944.)

In May 1961, when he was appointed Publishing Agent (now called Publisher), he accepted the new job reluctantly. All his predecessors had been bishops; he wasn't even ordained. But he came to his job as a professional publishing administrator.

Cutrell exudes the tones of a professional businessman. Herald has been growing steadily under Cutrell's direction. Non-Mennonite readers account for 70-80 percent of the total book sales. He's excited about the new territories into which they've been broadening their influence. "I like publishing," he admitted. "There's a growing opportunity to share our perspective with more people because of a growing acceptance in the marketplace for the type of books for which we are noted—peace, discipleship, and realistic fiction."

But Cutrell, like his predecessors, remains a churchman. "The salvation of the church is in the Holy Spirit's hands, not the Publishing House's or the Mission Board's," he emphasized. "I think we ought to all stop playing God and let the Holy Spirit direct us more. I know I don't want to play God."



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Frank H. Epp

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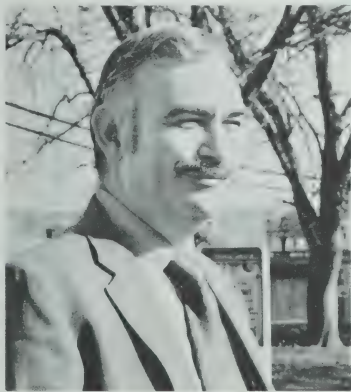
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What's Christian about creativity?

THE LIBERATING WORD: Art and the Mystery of the Gospel

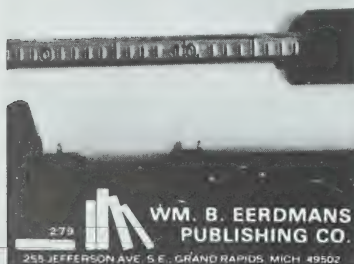
By D. Bruce Lockerbie

What is this thing called "creativity?" And how is it related to God's act of creation? Lockerbie's answer is mimesis--an imitative process.

God's creation provides the vision; the Christian artist tries to imitate this vision in something lasting and beautiful. . . a work of art that becomes a mirror to man's soul.

This fascinating and perceptive analysis of creativity and the gospel, particularly as they relate to the work of the writer, concludes with a brief discussion of O'Connor, Updike, Greene and Eliot.

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Writing Is Risking

If I crystallize the experience of this moment in writing, I may, in the next moment, come to disagree with its content, and wish to disown the thought. But there it is. In print. Published. Permanent.

I have written numerous little books in the past decade. Some of them I'd love to eat. (Not that I think they would be sweet to the taste or less than sour to the stomach.) But I've come to thoroughly disagree with their contents, as I no longer agree with their author, the young preacher prescribing simplified solutions to painfully complex problems.

The Pilate problem—living with what has been written—may freeze a writer's ink, block the flow of expression of deeper feelings and emerging convictions. "What I have written, I have written" may be an affirmation that I will stand by my statements, Dutch boy-like and thumb the dike of defensiveness if my views don't hold water (to continue the metaphor).

"I have not changed my views on any issue since I entered the ministry 23 years ago," a pastor told me with humility. (No risk involved if he should write. No Pilate problem.)

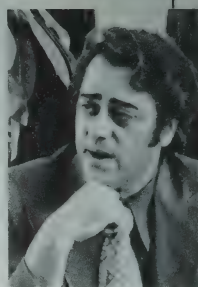
The liquid stream of life experience flexes in ever-changing patterns for those of us who view ourselves not as static statements—restatements of consistent character but as a flowing sequence of growing experiences.

(I am not a network of unchanging traits which were determined by my genes and chromosomes, prewired in my brain cell matrix, and played out in my developmental history to inevitable conclusion. I have chosen, decided, selected from the many options open to me in spite of the givens of my genetic inheritance.)

I am free in this moment to change my perspective of the last. I am the thinker, but I am not the thought. In the next moment I can be challenged by another, and correct the thought (repentance it is called). I am the writer but not the item written. I am free in the next moment to grow beyond what I write now—if your feedback challenges my viewpoint and stimulates me to enrich or radically alter my thinking.

"What I write is me," a writer with deep identification with his product once told me. My writing was an expres-

David Augsburg is an author, formerly the pastor of The Mennonite Hour, and presently assistant professor of pastoral care and counseling at Northern Baptist Seminary, Oakbrook, Illinois.



sion of the me living in the moment of authoring, but I am not my past. "Disidentification" is the name given this realization of separate identity from my past thoughts, emotions, expressions, experiences, and any record of them. Roberto Assagioli, the great counselor from Florence, Italy, has contributed these disidentification discoveries to the world of therapy.

I am not my past. I covet the freedom to affirm this for many people I have known whose yesterdays continue to invade and tyrannize their todays, stifling growth and mocking their hopes of repentance and the freedom to be who they are here and now.

I pick up a copy of my first book, *Seventy Times Seven*, and note that it has virtually nothing to say about forgiveness (supposedly the subject). If an editor were to pencil out "forgive" in each reference and substitute the word "love" throughout the entire book, nothing would be lost. As I see it now, the whole book is about restoring one's attitude of love, not about forgiveness. Loving is a prerequisite to forgiving, but they are not the same. So, thoroughly disagreeing with the author, I affirm that the book, as an expression of my 1966 awareness of faith has its own right to exist, and perhaps be of some use to others.

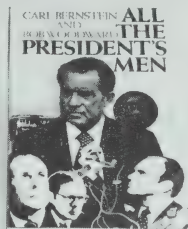
Writing is risking. But the venture of pouring your perspectives and emotions into the mold of words is to reach out to others in open self-disclosure. The self-disclosed will reach new closures in the next moment. Thus to write, and to invite another to read, is to bid them grow along with me. Mutual risk. If you're still with me, we've both just taken it, and for me, at least, it is good.

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NO KING BUT CAESAR? *A Catholic Lawyer Looks at Christian Violence*, by William R. Durland, Herald Press, 1975.

Editor's Note: No King But Caesar? is scheduled for publication on April 5, 1975. It is not available until then.

by John A. Lapp

It is pleasing that in 1975, 450 years after the beginnings of the Anabaptist protest, Mennonite Publishing House should print a book by a Catholic pacifist. It also symbolizes the profound changes that have taken place in both communions.

William Durland, a former member of the Virginia state legislature, and now Associate Professor of Philosophy at Purdue University, Fort Wayne, Indiana, was forced by the Vietnam War and antiwar protests to reassess his faith and ethics during the late 1960s.

This book, which began as a long letter to the 1971 International Synod of Bishops meeting in Rome, is a debate with "most present-day 'chief priests'" who have no king but "Caesar." There are chapters on the biblical and historical dimensions of the gospel of peace. The argument is not necessarily novel but the language and illustrations,

based largely on Catholic experience and thought, are fresh and stimulating. The final chapters address the church with a specific appeal for an individual decision.

It is time for the Christian churches of the world to lay down their material weapons of violence and take up the spiritual armor Paul talks about. Durland suggests repentance, forgiveness, prayer, and teaching as means to the development of a new ethic with "Jesus, our King."

The strength of this book is the

Christian churches must lay down their material weapons of violence and take up the spiritual armor Paul talks about.

wrestling of a serious disciple with the violence of the church through the centuries. This investigation by a sensitive conscience is a stimulating reminder of how the Holy Spirit continues to speak through events—in this case both the war in Vietnam and antiwar demonstrations. This work also illustrates a

wholesome way of rediscovering forgotten and distorted truths. The admonition of the apostle to search the Scriptures is well illustrated. The uses of tradition and history are amply justified.

There are numerous varieties of pacifisms. Each one's insight enriches the other's by expanding the vision or complementing inadequate understandings. Old pacifists and established pacifisms need the enthusiasm and critical sensitivities of the new. New pacifists and innovative pacifisms need the memories of suffering servanthood of the old. This volume by a Roman Catholic demonstrates the fresh zeal of a newly found faith. The argument with Christian violence keeps alive the awareness that peace and nonviolence are continuing agenda items for fraternal dialogue.

This is not intended to be a comprehensive study—yet this Catholic pacifist's look at Christian violence should help readers of all persuasions sense anew the dilemmas of Christian faithfulness.

John A. Lapp is author of two books and dean of Goshen College, Goshen, Indiana.

RECLASSIFIED

by Katie Funk Wiebe

Can we Mennonites laugh at ourselves? Some people say, "Yes, we can and we are." Others say, "No, but let's try."

At a couple of coffee breaks and dinner tables I asked all kinds and ages of Mennonites to recall times they had laughed at the fact they were Mennonites. Here's what they told me, reclassified for your reading enjoyment.

Saint Peter was ushering a newly arrived group through the halls of Celestial City, indicating as he went where the various church bodies were taking their eternal rest. As they approached one door, he placed a finger to his lips, motioning the group to silence. Later, someone asked the reason.

"Oh," said Saint Peter, "that is where the Mennonites stay. They think they are the only ones, here, and we don't want to disillusion them."

The Good Samaritan: A Mennonite man and his family were traveling in the Northern states when the car broke down. The sun was setting so he flagged

down the first motorist and asked for a ride to town.

The man hemmed and hawed. He wasn't going in the direction of a garage. His car was full. He was in a hurry.

The Mennonite thanked him and happened to mention his name, a good Mennonite one like Thiessen or Yoder. At that the other man perked up. "Why didn't you tell me you were a Mennonite? I would have helped you at once. I'm a Mennonite too." He piled the family into his car and drove them to town.

If Mennonite churches are feminine in gender and the people in them are referred to as brotherhoods, yet relate to one another as sister conferences, then whose wife or husband will Mennonites be in the resurrection?

A Mennonite woman had been elected as a delegate to the district convention for the first time. Unsure of herself in this new role of decision-making, she turned for advice to a seasoned woman delegate.

"What do I have to do?" she queried. "Well," responded the other without hesitation. "First you buy yourself a new dress."

A Mennonite Brethren minister and a General Conference minister were the best of friends, although they sometimes disagreed on theological matters. One day, they had been arguing a little more heatedly than usual when the M.B. said, "That's all right. We'll just agree to disagree. The one thing that counts is that we're both doing the Lord's work, you in your way and I in His."

The editors invite you to submit humorous stories and anecdotes that you've experienced or heard. We are not interested in stock jokes—we want human-interest stories with a humorous "Mennonite" twist. Keep your submissions to no more than 100 words and send them to Katie Funk Wiebe, Tabor College, Hillsboro, KS 67063. She will give credit to anecdotes she selects.

Katie Funk Wiebe is a prolific freelance writer and English professor at Tabor College, Hillsboro, Kansas.



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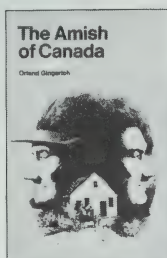
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Winter is a time for reading books. That's why we decided to devote three pages to outstanding titles. Some have been around for years, while others are fresh off the press. These are not leftovers or poor sellers -- these are the best of the crop! Have a good winter.



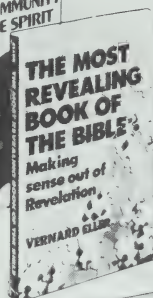
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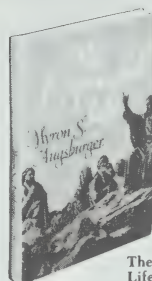
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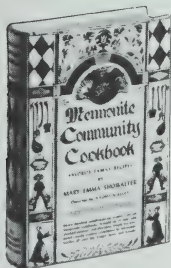
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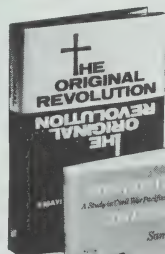
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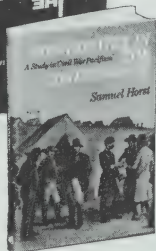
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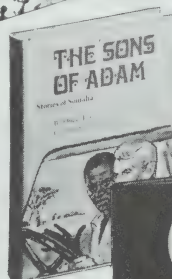
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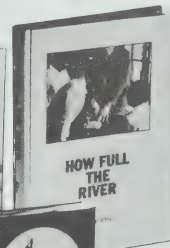
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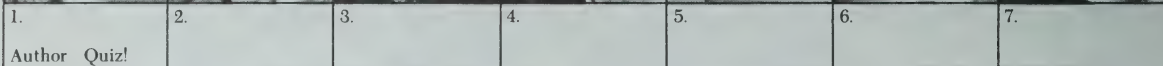


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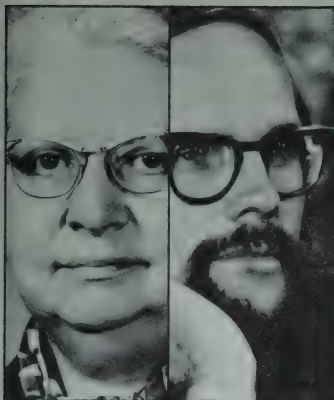
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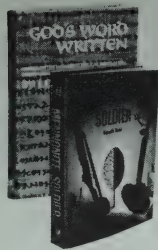
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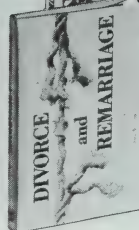
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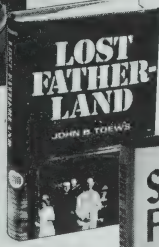
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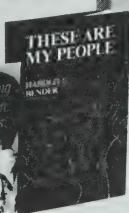
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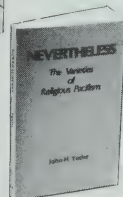
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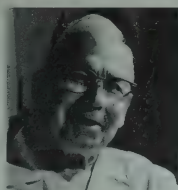
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Festival Cultural Series Announced

Once again the Dutch Family Festival features six Mennonite artists in this summer's Festival Cultural Series.

Four Monday nights, July 7, July 21, August 11, and August 26, are devoted to acquainting audiences with Mennonites who are practicing artists in a variety of fields.

Scheduled July 7 is an evening of storytelling and poetry-reading with Dan Yutzy and Paul Erb. Yutzy, of Harrisonburg, Virginia, is the dean of EMC, and renowned for his repertory of comic Pennsylvania Dutch stories (John J. Miller, Lancaster, will translate). Erb, Scottsdale, Pennsylvania, is a longtime writer and professor, and will read his favorite poetry.



Rhoda Oberholtzer



Lowell and Miriam Byler

On July 21, Rhoda Oberholtzer, Lititz, Pennsylvania, will demonstrate skills related to plant-growing (an old Mennonite tradition of ecology) and decorating with flowers, especially flower-arranging.

On August 11, Lawrence Hart, a Cheyenne Indian chief and Mennonite pastor from Clinton, Oklahoma, along with his family, will describe the experience of being native American, as a minority in the church and nation. Hart, who heads the Committee of Concern and has served on MCC's Executive Committee, will bring Indian crafts with him.

Lowell and Miriam Byler, formerly of Hesston, Kansas, now of EMC's music department, will give an evening of

music, August 26. With Miriam accompanying Lowell as soloist, the two will feature a variety of music—from classical to religious to pops.

The evenings, which are informal and allow audience involvement, begin at 8:00 p.m. Subscription tickets are \$7.50, include admission to all four cultural events, and can be obtained by writing Festival Cultural Series, 2497 Lincoln Highway East, Lancaster, PA 17602.

Coming Up . . .

At the Dutch Family Festival, a five-evening seminar, "Who Are These People, Really?" geared to Mennonites, tour guides, and community alike, focusing on the history, thought, and customs of various Mennonite and Amish groups, June 9-13. . . . **Today Pop Goes Home**, a sensitive look at a family coping with their aging father, running June 27-July 26. . . . **What a Peculiar People!** exploring our identity and emphases, with audiences selecting scenes each evening for the cast to perform, showing August 1-30. . . . Local MDS chapters across North America will produce (February through August) the Merle Good-Dean Clemmer musical, **Thanksgiving May**, in celebration of the 25th anniversary of MDS.

cultural calendar

Woldemar Neufeld Art Exhibit, Conrad Grebel College, Waterloo, ON, **continuing into 1975**.

"Creative Workshop," by Nurture Committee of Franconia Conference, Christopher Dock Media Center, Lansdale, PA, 7:00 a.m.-4:00 p.m., **February 15**.

"The Rimers of Eldritch," performance by Bluffton College students, Bluffton College, Bluffton, OH, 8:15 p.m., **February 27, 28**.

"Decision-Making in the Believers' Church," Paul M. Miller, Lancaster Mennonite High School, Lancaster, PA, 7:30 p.m., **March 8**.

"The Messiah," by Canadian Mennonite Bible College and Mennonite Brethren Bible College choirs, Centennial Concert Hall, Winnipeg, **March 13, 14**.

"Godspell," directed by Jack Braun, Tabor College, Hillsboro, KS, **March 14, 15, 16**.

Spring Forensics Program with music, drama, readings, poetry, arts, displays, Christopher Dock School Auditorium, Lansdale, PA, 7:30 p.m., **March 15**.

Conrad Grebel College Concert, directed by Wm. Janzen, Waterloo Collegiate,

Waterloo, ON, 8:15 p.m., **March 16**.

Art faculty exhibit, Eastern Mennonite College, Harrisonburg, VA, **March 16-April 4**.

Messiah College Wind Ensemble, Messiah College Campus Center, Grantham, PA, 8:00 p.m., **March 18**.

Fine Arts Festival, Messiah College, Grantham, PA, **March 31-April 4**.

Twenty-fifth Anniversary Concert, Lancaster and Franconia Choral Singers performing, Bach, Vivaldi, Haydn, with chamber orchestra, Trinity Lutheran Church, Lancaster, PA, 7:30 p.m., **April 5**.

Twenty-fifth Anniversary Concert, Lancaster and Franconia Choral Singers performing Bach, Vivaldi, Haydn, with chamber orchestra, Christopher Dock School Auditorium, Lansdale, PA, **April 6**.

Messiah College Choral Society Spring Concert, Messiah College Campus, Grantham, PA, 7:00 p.m., **April 6**.

"Mennonite Settlement in Germantown," slide lecture, Blooming Glen Mennonite Church, Blooming Glen, PA, 7:30 p.m., **April 10**.

Spring Arts Festival, Eastern Mennonite College, Harrisonburg, VA, **April 11**,

12.

"Israel in Egypt," Grantham Oratorio Society, Messiah College, Grantham, PA, 3:00 p.m., **April 13**.

"Pops Concert," Messiah Wind Ensemble, Messiah College Campus Center, Grantham, PA, 3:00 p.m., **April 20**.

Industrial Arts Exhibit, Bethel College, North Newton, KS, **April 20-May 4**.

Annual Mennonite Arts Festival, with music, crafts, art exhibits, drama, Fairview Park Mall, Kitchener, ON, **April 27**.

Dedication and opening of Mennonite Heritage Center, 24 S. Main, Souderton, PA, 2:00 p.m., **April 27**.

Student Art Exhibit, Bethel College, North Newton, KS, **May 8-25**.

14th Annual Country Auction with homemade food, baked goods, quilts, crafts, Penn View Christian School, Souderton, PA, **May 16 (evening), May 17 (all day)**.

Conrad Grebel play by Urie Bender, Theater of the Arts, University of Waterloo, Waterloo, ON, **May 20-25** (check specifics closer to event).

Assembly 75 Arts Evening, Eureka College, Eureka, IL, 7:00 p.m., **August 5**.

New York City remains the undisputed legitimate stage capital of North America. Variety reported on December 4, 1974, that New York does six times as much legit business as any other city except Los Angeles, which holds second place with about one fifth as many total playing weeks as Broadway. Third-ranked Washington is tailed by San Francisco and Chicago (tied for fourth with each doing about 10 percent of New York's gross).

Below are printed FQ's capsule reviews of some of the leading Broadway and off-Broadway dramas during the last half of 1974.

A Moon for the Misbegotten — Eugene O'Neill's moving story filled with three of the biggest characters you'll ever meet on stage. Colleen Dewhurst and Jason Robards are a robust pair with passion keeping them apart and together.

Absurd Person Singular — Three couples with their marriages in varying stages of collapse spend three successive Christmas eves together. As things get worse they also get funnier and that's the intrigue of this well-acted tragicomedy.

Cat on a Hot Tin Roof — A brutally honest expose of a Southern genteel family keeping up the niceties while crumbling with hatred for each other. Exquisite characterizations by Tennessee Williams with Elizabeth Ashley as the perfect "cat" in this revival.

Equus — An engrossing psychoanalysis of a young boy (hospitalized for blinding his six loved horses) which becomes instead a confessional for his analyst. The play's concern with mystery and meaning in life is handled as deftly as its brilliant staging. Sensual.

Good Evening — A lark with two British performers, Peter Cook and Dudley Moore, who sing and act their way through a batch of comic routines, delighting themselves as well as their

audiences. You'll never see better timing, funnier material, or more engaging wits. Watch out!

Moonchildren — A fun play if you don't think too hard. Beware of philosophizing about this piece which follows some hip university students who spend as much time compromising their ideals as preaching them.

My Fat Friend — Lynn Redgrave shone roundly in her role as Vicky, the girl too fat to be loved who takes to slimming down and loses more than she had planned. Not a lot of meat.

Naomi Court — This little production about renters of a tenement about to be razed will bore you, then frighten you like crazy, and finally anger you. It's a manipulation, playing grossly and unfairly with emotion.

Raisin — You'll be disappointed with this musical version of *Raisin in the Sun* if you're a lover of the original. The music becomes an annoying interruption (instead of asset) to this tightly plotted play of black ghetto life in the '50s.

FQ's 1974 Ten Best

A Moon for the Misbegotten

Absurd Person Singular

Cat on a Hot Tin Roof

Equus

Good Evening

Scapino

Shenandoah

Sherlock Holmes

The Hot L. Baltimore

The Magic Show

Scapino — This is actor Jim Dale's show, pure and simple. Don't risk seeing this zany farce unless he's playing lead scoundrel. This is juiced up Moliere with delicate movement and sharp wit. Don't expect heavy plotting or strong characterization.

Shenandoah — A poignant story that will convince you the family is one of our dearest gifts. Set in the Civil War South, this musical brings you tender humor, staunch characters, faith, a wedding, birth, death. What more do you want!

Sherlock Holmes — Be ye an Arthur Conan Doyle fan, or be ye not, you'll delight in this masterful intrigue with Holmes and Prof. Moriarty. Plot dwindles out toward the end. John Wood is tops.

The Hot L. Baltimore — A cross-section of humanity inhabit this decaying city hotel — with their memories, eccentric behavior, hopes, and disappointments. You might find parts of yourself here in this perceptive look at being human.

The Magic Show — Astonishing magic with Doug Henning as wizard. You won't figure it out, promise. A truly awful book and music surround these superb tricks, but it's certainly worth seeing — and wondering!

The National Health — Don't suffer through this with the cast of patients in the terminal ward of a British hospital. There are bright moments, but Peter Nichols didn't know what he wanted to say. Confusion reigns.

The Sea Horse — Here two characters manage to embody as much torture, passion, joy, and betrayal as many of us experience in a lifetime. But this bar-owner and her sailor are stronger than their story.

When You Comin' Back, Red Ryder? — You need a steel gut for this piece of action in a New Mexico diner. Hysteria and terror unmask these characters till we and they see their real selves and values.

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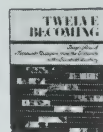
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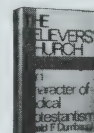
selected by John and Alice Lapp



Twelve Becoming: Biographies of Mennonite Disciples from the 16th to the 20th Century. C. J. Dyck. The spread of Mennonite history through the experiences of 12 personalities worldwide. For all ages.



Anabaptism: Neither Catholic nor Protestant. Walter Klaassen. A distillation of Anabaptist ideas with some attention given to their 20th-century relevance.



The Believers' Church: the History and Character of Radical Protestantism. Donald F. Durnbaugh. Mennonites are part of a perennial search for the true church, also sought by many other peoples.



Coals of Fire. Elizabeth Hershberger Bauman. Seventeen people from the first to 20th centuries who found a way to "overcome evil with good." Family reading.

Airport 1975—An absolutely boring, silly sequel to *Airport*; about as exciting as watching Charlton Heston fail an acting tryout. A studio executive's dream of assembly-line junk. (1)

Amarcord—An outstanding new film by one of the great masters of cinema, Federico Fellini. Set in a small Italian seacoast town in the early 30s, this film sparkles with the magical delight of childhood, telescoping moments into vivid perceptions of growing up. One of Fellini's best. (9)

Earthquake—Another "disaster" picture detailing the destruction of Los Angeles. The special effects will scare you, for a while. Otherwise, ruined by the klutzing parade of stars," led by (you guessed it!) Charlton Heston. Bad news, all around. (2)

Freebie and the Bean—A disappointing spoof about two weird cops, wasting the talents of Alan Arkin and James Caan. (3)

The Front Page—This third film version (directed by Billy Wilder) of the 1928 Hecht-MacArthur play about the roaring editor of the sensational *Chicago Examiner* and his maverick star reporter features Oscar-level performances by Walter Matthau and Jack Lemmon. Witty, well-crafted, and entertaining. (8)

Godfather, Part II—Francis Ford Coppola proves himself to be America's finest active filmmaker with a sequel that tops the original. Profound in its scope, incisive in its understandings, lavish in detail, lush in photography, this film ranks with *Citizen Kane* among American masterpieces. (9)

Lacombe, Lucien—This passionately dispassionate French masterpiece by Malle forms a major contribution to cinema. A brilliant study of innocence and evil, this unusual sociological gem ruthlessly details the empty feelinglessness of a peasant lad who, rejected by the Resistance, works for the Gestapo in occupied France. Malle understands the genius of the camera, and he shows us the subtle complexities of

violence in a disrupted society. Be patient with this unpretentious classic, and you'll experience the best film of the year. The photography's gorgeous, the acting's superb. (9)

Law and Disorder—A disappointing film starring Carroll O'Connor and Ernest Borgnine as two middle-aged New Yorkers seeking to right the wrongs of their urban jungle. Lacks direction. (3)

Le Fantome de la Liberté (The Phantom of Liberty)—A positively delightful piece by another of the world's great filmmakers, Luis Bunuel. Full of satire and surprises, Bunuel focuses his lens on the unexpectedly silly conventions we all live by. Witty, sophisticated, and perceptive. (9)

Lenny—Dustin Hoffmann again proves himself a masterful actor in this Bob Fosse film about the controversial Lenny Bruce. The picture has a balanced compassionate fairness in its study of a shallow, adolescent mind, helpless and destructive. Valerie Perrine plays a brilliant Honey. Use of black and white is very effective. (7)

Les Violons Du Bal—An excellent thriller about a filmmaker recapturing his Jewish childhood in occupied France. (8)

The Little Prince—Richard Kiley plays an aviator whose plane is stranded in the Sahara, only to meet a small boy from a small planet. A bit tedious, the film is faithful to St. Exupery's fantasy. Children will like it. (5)

Murder on the Orient Express—An excellently executed film version of Agatha Christie's intricate novel. A whodunit situated on an elegant train with an all-star cast headed by Albert Finney. A top-notch mystery treatment. One of the rare cases where a whole galaxy of name stars perform well together, thanks to Sidney Lumet's direction. (8)

The Odessa File—Strong performances by Jon Voight and Maximilian Schell accent this generally exciting story of a young German journalist hunting down the truth about Nazi war criminals. (7)

Scenes from a Marriage—A disappointing piece from one of the world's best filmmakers, Ingmar Bergman. The acting by both Liv Ullmann and Erland Josephson is astoundingly magnificent, but the result is more like a clinical videotape than a creative film. Grossly talkative. Far inferior to *Cries and Whispers*. (7)

The Taking of Pelham One Two Three—Robert Shaw, Walter Matthau, and Martin Balsam steal the show in this first-rate thriller about the hijacking of a subway train in New York City. (8)

The Towering Inferno—Far better than *Airport 1975* but not as good as *Juggernaut* or *Pelham*, this "disaster" film features fire in a skyscraper with strong performances by Paul Newman and Steve McQueen and the best special effects of the year. Too much assembly-line feeling. (6)

FQ's 1974 Ten Best Films

Lacombe, Lucien (Malle)

The Apprenticeship of Duddy

Kravitz (Kotcheff)

Le Fantome de la Liberté (Bunuel)

The Conversation (Coppola)

Harry and Tonto (Mazursky)

Amarcord (Fellini)

The Godfather, Part II (Coppola)

Badlands (Malick)

Juggernaut (Lester)

Chinatown (Polanski)

Films are rated on a scale from 1 through 9, based on their sensitivity, integrity, and technique.

The Complete Writings of Menno

Simons, Leonard Verduin (translator), J. C. Wenger (editor). Includes a brief biography by H. S. Bender, and all of Menno's writings, tracts, letters, hymns, and major treatises.



Martyrs Mirror, Thielemann J. van Braght

Read as a recorded account of martyrdom but also to gain an understanding into the Mennonite mentality of the 18th and 19th centuries.



The Politics of Jesus, John Howard Yoder

Yoder's focus on Jesus as a concrete, historical, political figure is an Anabaptist-type interpretation.



The Blue Mountains of China, Rudy Wiebe

A novel with complexities, but the encounter between Mennonites of various generations and countries includes excellent dialogue and understanding.



The editors encourage you to add these books to your family reading. They are available at anniversary discounts on the Quarter Order between pages 2 and 3.



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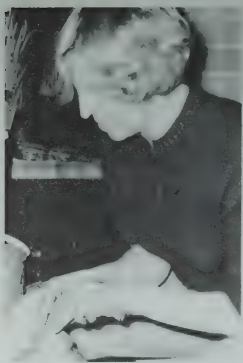
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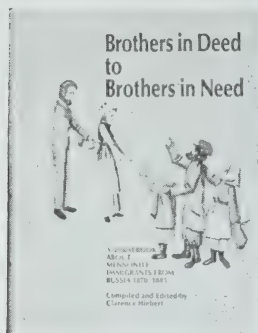
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DID YOU KNOW THAT . . .

Interterms and summer terms at a number of Mennonite colleges appear more exciting than traditional book-bound winter terms. **Bethel College students** leave their Newton, Kansas, campus for interterm. Industrial arts majors with **Wesley Pauls** as leader, go to Europe to visit plastics, wood-carving, metal, and furniture manufacturing plants; Colonial America students travel to restored Williamsburg, VA; and others specializing in USSR history and culture tour Russia with **Keith Sprunger**, emphasizing history, architecture, art, religion, culture, and relationships between the Soviets and the West.

Goshen College students can choose three studies in Ireland: (1) "Expository Writing: The Cross-Cultural Essay," from May 22-June 10, with lectures, performances, and workshops by Irish writers; (2) a study-work situation, offering labor (from farm maintenance to haymaking to historical preservation) in exchange for room and board, from June 11-July 12; (3) "Literature and Society: Irish Nationalism," focusing on 20th-century Irish literature with lectures by Irish writers. Overseeing the courses are Goshen professors **Jack Dueck** and **John Fisher**. Transportation in-country is by bicycle. The intent: to study in a significantly different culture without a language barrier, with maximum people-to-people contact in an unspoiled rural area of Europe. Goshen College students and alumni may participate.

The 22-voice **Bethel College Choral** has been chosen to perform at the Vienna Symposium Festival in June. Director **David Suderman** reports that his group was selected by an astute jury of European musicians to attend the showcase. Following the Festival the Choral plans a two-week tour of Mennonite churches in Europe. . . . A scholarship fund is being established with the Mennonite Foundation in memory of **Esther Eby Glass**, longtime Mennonite writer from Lancaster, Pennsylvania, who died two years ago. Directors are seeking to establish a trust fund of \$10,000 which will produce interest to be given as scholarships for "high school juniors and seniors who are members of the Mennonite Church or attending a Mennonite church or school. Recipients of the award will be chosen on the basis of writing samples submitted to a panel of judges," according to the fund's charter. . . . **Johnny Crist**, a Goshen College graduate from York, Pennsylvania, recently joined Mennonite Broadcasts as announcer and producer of the *Way to Life*, a 15-minute pro-

gram released in Caribbean countries. . . . Intrigued by the medium and convinced of its power, Mennonites church-wide are dabbling in film production. The **Peace Film Committee**, an *ad hoc* group of church leaders representing the various Mennonite bodies, is working on a film primarily for persons 15-25 years old, "aimed at church people, not necessarily committed to the way of peace." Chaired by **Harold Regier**, the committee has chosen a script by **Jim Fairfield**, Singers Glen, Virginia, tentatively titled, "Make Peace and Pass It On." Plans call for a 16mm picture, 28 minutes long, as part of a package which also includes a drama, study guide, and posters.

Jim Fairfield as producer/writer/editor, and **Jim Bowman**, Harrisburg, Pennsylvania, as photographer, accompanied an Eastern Mennonite College tour to the Middle East to do a super-8 film, "Middle East: Can There Be Peace?" Intended to bring more understanding about the Palestinian situation, the film is available for TV and a cassette for church use . . . the **Oratorio Choirs of the Canadian Mennonite Bible College and Mennonite Brethren Bible College**, both of Winnipeg will combine to perform "The Messiah" March 13 and 14, conducted by Benjamin Horch, retired from the Canadian Broadcasting Corporation. Community singers also join the choir which is accompanied by the Winnipeg Symphony Orchestra, which includes several Mennonite musicians. . . . **David and Nancy Augsburg** have just returned from Jamaica where **Dave** brainstormed with Jamaican church leaders, wrote scripts, and produced a series of radio broadcasts, similar to *Choice*, for use on the island. . . . Mennonite Central Committee, Akron, Pennsylvania, is collecting high-protein, low-meat recipes for a cookbook to encourage eating more responsibly in the face of a food crisis. **Doris Longacre**, compiler of the book, aims to mesh our ethnic tradition of good cooking with concern for the world's hungry, in the collection. . . . Thirteen numbers from the *Harmonica Sacra*, newly arranged by Alice Parker, has been recorded for an LP album, with the Lancaster and Franconia Choral Singers performing. Producer **John Miller** of Lancaster says the album will be completed April 1.

The editors are interested in having a scoop on cultural news. Readers are invited to notify them of any planned arts project or event.

The editors urge you to tear out this page, take it with you when you travel, and support motels and restaurants (opposite side) owned and operated by members of Mennonite groups.

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Concerning a Rumor

continued from page 7

risky because it takes us beyond our mental storehouse of experiences. It leaves some unanswered questions, but it also energizes, opens us up, renews, and helps make us whole. "Except ye become as little children. . . ."

Some Menno-artists among us are inviting us to see for the first time. Their work conforms to no ready label, contains no moving message, describes no ethnic history. It asks to be seen, not read. Is the big rumor big enough? Does it include these artists too?

I want to celebrate the rumor. I want to help it spread. But most of all, I want to see it as a sign that we are becoming people of the sensitive eye as well as people of the Word and words.

Answers to Authors' Quiz, pages 16 and 17

Left to right: Omar Eby, Helen Good Brenneeman, John Howard Yoder, J. C. Wenger, Louise Vernon, Frank Epp, Myron Augsburg, Mary Emma Sh-walter Eby, Rudy Wiebe

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Carol Ann Weaver is a musician, composer, and member of the Eastern Mennonite College music department, Harrisonburg, Virginia.

— notes from a musician —

The Artist in Christian Community

Within the Christian community the artist often faces a double difficulty — the first created by the isolation any innovative person encounters, the second, by the church's fear of the unexplored. In its near mania for relevance, for practicality, the church may seek popular, quick, multimedia-gearred approaches to statements of human condition, thus making problems for the artist who wants to respond honestly to the connections and incongruities of life. Yes, art must speak to the least trained, but at the same time it must challenge us to our finest thinking and keenest perceptions of the world which we have not yet understood.

True, art must have a message, and if the artist is Christian, the message should also be Christian. But frequently the intuitions and insights of the Christian artist are feared or mistrusted because they speak of the future, not the past. The church needs the vision of its artists . . . needs to sit low while the artist tries to discover a new sound, a new form or shape. The artist has to enter into regions yet unexplored, uncharted, and let the new territory map itself in his/her own mind first before attempting to direct others into that area. Sometimes the artist can take others along in this search of the new, but most of the time the search has to be carried out alone, with the church trusting this solo flight.

Physical isolation for the artist becomes preparation for community involve-

ment. Art does not exist merely for its own sake, but, rather, for the sake of communicating an idea, a hope, a statement of reality, a gesture of concern. No artwork can be neatly matched up with one doctrine or ordinance, but perhaps one work expresses many doctrines at once, thus asking each participant to become a creative codiscoverer of truth within that work. The artist depends on a perceptive community to be spiritually committed to sharing these new visions. Art, like faith, must be believed. Only then can its messages become relevant and prophetic.

The arts are far too important an expression to be left for those of little or no faith. A society is best known by the work its artists produce, and to leave this area to the nihilist, the frustrated egotist, is to say that the Christian has no voice. The delicate blossom of hope which a Christian artist can communicate may be far more effective in its form of parable or subtle suggestion than in statistics and cold, hard fact.

Artists have been tempted to leave the church when they feel that only half-truths have been asked of them, leaving in their wake a kind of Menno brain-drain. The artist's methods of work may be unorthodox. He/she may need to keep un-Puritan-ethical hours or sometimes remain in a trance, incoherent for a period of time while a vision comes through on a distant channel, perhaps with an indistinct, snowy signal. But gradually the artist learns to trust these visions, and ultimately learns to entrust the community with the same visions. Sometimes these visions may seem to destroy, to confuse, to frustrate. But wait—they were given to the artist for a reason, for some sort of message. Let's listen; they may be speaking to us. If they are mere fakey experiments these visions will pass, but if they are the truth, they may set us (a bit more) free!

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J. J. Hostetler

Executive Director

Centennial. James Michener. Random House, 1974. 909 pp. \$12.50.

James Michener had quite an idea. It became epic in length, but an epic it isn't. His 909-page book, *Centennial*, explores America's past by concentrating on the development of one small area of the country, Centennial, Colorado. Michener clears himself through one of his characters: "A great deal of American history was drab, just as you said now — 'a mile wide and an inch deep.'" And he goes on to prove it by churning out a too long, overly peopled encyclopedic tale.

Michener is almost beside himself with good intentions in writing this birthday gift to the U.S. But he succeeds only in moments. One must respect *Lame Beaver*, fall in love with *Elly*, be wary of *Jacques Pasquinel*, and suffer with *Levi Zendt*. Likely Michener's outline looked good — a proper mix of anthropology (a la pages and pages of geology and prehistoric animals), peculiar personalities, some tawdry scandal, conflict between Indians and whites, and humor. But the book fails to find a soul with which to magnetize and fill its readers.

Lancaster County, Pennsylvania, provides some of *Centennial*'s local color. Michener takes *Levi Zendt*, a Mennonite, for one of his leading characters. Consequently all Mennonite people have been dealt a rude blow. Our supposed oddities seem magnified and the spirit of our people has been ignored in favor of spicy details to make good reading. Michener can't resist throwing in a little Pennsylvania Dutch twang ("werry larch busy-ness") and it's so hokey it reeks. Granted, Eastern U.S.

Mennonites have overaten for generations, but a meal set out by the *Zendt* women with eight kinds of meat and three kinds of fowl makes one question his research and accuracy.

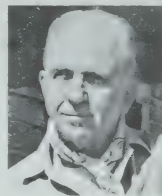
Mennonites can hardly be termed frivolous but the harsh soberness of *Mahlon Zendt* with his critical edges is simply a caricature.

Michener flies to extremes. Craftsmanship demands going carefully, sketching humanly and accurately. With such a failure to capture the spirit of the Mennonites who are his neighbors (Michener's home is in Bucks County, Pennsylvania) one must assume that he has mythologized and humiliated the Indians as well.

"A man needs roots," as *Cisco Calendar* says in the end. And so does a country. But *Centennial* is a disappointing search for them.

Watership Down. Richard Adams. Macmillan, 1972. 426 pp. \$6.95.

It takes a healthy imagination and a lot of nerve to write a tale of rabbit lore in these days of bleak reality. But then *Watership Down*



James Michener



Richard Adams

is no sudsy escape story and most humans who read it would likely opt against trading their problems for the rabbits'. For if a cheated, hunted band of rabbits can survive, so can we.

Threatened by land development that would wipe out their burrows, a group from the *Threarah's* warren approach their leader to warn him of impending danger. But as always, prophets suffer rejection from their own people.

So the brave and wise leave the doomed warren looking for safety and security. Pursued by dogs and hawks, nearly trapped by snares and rivers, wracked with power struggles within and near mutiny, *Hazel* and his few supporters tell stories of *El-ahrairah* and his promises to care for weakened rabbits. And the stories give them faith and courage to go on.

They narrowly escape capture by a bunch of healthy-looking but lethargic rabbits so tyrannized by their leaders they have no personal motivation. And the bucks get lonely for does. So they forage warrens along the way, looking for female companions who can help dig new burrows; then populate them when they find a new warren.

The joy of this book is the humanity of the rabbits, their blood-and-guts personalities, their sense of mystery, their comic/tragic plight. This is not a preachy allegory, overloaded with symbols. It is a delightful story of animals struggling to survive with as much faith and as many schemes as most humans have. And they do find *Watership Down* — but it was never easy.

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Exploitation and Storytelling

On December 20, 1974, the following essay by our associate editor was published on the Op-Ed page of the New York Times. It has since been reprinted as a column in various other papers. We print it here by special permission.

When one belongs to a minority group that is considered both culturally backward and religiously odd, he grows up with strong passions tearing at his spirit. That was my experience. I grew up a conservative Mennonite in Lancaster County, Pennsylvania.

One such force shaping my life was a feeling of deep inferiority. Many times I was ashamed of my people and our way of life. People made fun of our customs, smiled at our naivete, and stared at the symbols of our faith. Being a boy, I could hide my identity more easily than the girls, and I did it as much as possible. I disliked being considered sheltered from and ignorant of the real world.

A second strong feeling pulling me in the opposite direction was a growing anger toward "the world." I grew suspicious of outsiders and found myself becoming more and more protective of my people and our way of life. I developed a sense of our being God's special people, a feeling similar to that which I've heard Jews describe. Since our history has been one of persecution and migration, I grew up with stories of suffering, being misunderstood, and loving our enemies.

Now that I'm an adult, still Mennonite, and still living in Lancaster County, I think I understand these emotions better. It took a long time, but I believe my own storytelling helped open my eyes.

(I should first explain that there are dozens of groups of Mennonites around the world, including various Amish and Hutterite bodies. Customs and beliefs vary from group to group, but generally we are more similar than dissimilar. So when I refer to "my people" I mean my own specific group and the many

other similar peoples within the larger Mennonite family. In January we will celebrate the 450th anniversary of our beginnings in Europe, in 1525.)

Now the key question: How does one tell stories with integrity (by way of novels, dramas, films, poetry) about his own subculture?

I believe storytellers among all minorities experience two desires that must be resisted. The first is to lecture their own people on their inadequacies and backwardness while seeking to usher them into the "modern" era. The assumption here is that the old subculture must be improved, and thereby destroyed. What's modern is better, if for no other reasons than comfort and acceptability.

The second approach is just as distorted: To protect our world at all costs, we write romantically and defensively about our people without an honest appraisal of the contrast between their ideals and their practices. The theme "We can't wash our dirty linens in public" becomes a hymn of dishonesty designed to keep us from admitting the truth about ourselves.

Yielding to either of these desires is nothing short of exploitation, the way I see it. Storytelling zeros in on the truth. If, because of my own subjective feeling, I seek either to protect or to destroy the people I'm writing about, I betray my own story. I suppose that's why very few minority (or political or religious) stories have much integrity these days. Too many writers are bent on propaganda, campaigning for a cause; they exploit their own people by telling their stories for the wrong reasons.

The temptation to exploit one's own people becomes even more complicated, however, when outsiders get into the act. I've discovered this rather vividly here in Lancaster where tourism has become a multimillion-dollar business. People with outright disdain for a way of life they consider antiquated take it upon themselves to describe to the

larger gawking world what we feel, how we live, and what our faith-communities really mean.

The crassest places stamp "genuine" and "authentic" on every story they tell via books, museums, movies, attractions, slides, and plays—as if a label guarantees understanding of 4 1/2 centuries of being a minority. Even the most "respected" publishers and producers are cashing in on this cruel exploitation.

How does one cry rape in such a world? Almost any response can be misconstrued by the money people or the press. The gross inaccuracies of fact in many of these presentations by outsiders are ruthless, but even more outrageous is the realization that the very spirit of our people is lost on "moderns." (At a time when the extended family, peace, frugality, conservation, and gardens have become national priorities, it appears questionable who the moderns really are!)

One response to this senselessness is to keep telling stories with forthrightness and integrity, peeling away the fabric of our faith-life, interrogating our world, and opening new windows on the truth of our very humanity, both the failures and the hopes. It's not as sensational or profitable as exploitation, but that hardly matters.

My people have not begun to suffer the severe exploitation of many minorities. But the experience is real nonetheless. The temptation to turn away in shame is great, the temptation to resort to protective public-relations propaganda is also intense, and the temptation to campaign against exploitation by the larger society can hardly be resisted.

But the task for all storytellers, regardless of the passions that beckon, remains this: to take one step away from the heat, and to tell our stories with as much truth and as much skill as we can manage.

— Merle Good

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CONTENTS

This Quarter's Book Offer	2
Letters	5
Concerning a Rumor	7
Paul Friesen: The Preacher Who "Slipped" into Pots	8
Quarterly News	9
At the Schools	10
Why Does Ben Cutrell Enjoy Publishing Books?	11
Communication Byline	12
Mennonite Books: In Review	14
Reclassified	14
Winter Book Sale	15
Dutch Family Festival News	19
Cultural Calendar	19
On the New York Stage	20
Anniversary Book Offers	20
Quarterly Film Ratings	21
Did You Know That . . .	22
Directory of Mennonite Motels	23
Directory of Mennonite Restaurants	24
Trends in Music	25
Best-Selling Books: In Review	26
Editorial	27

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J. C. Wenger is a well-known writer, historian, and professor from Goshen, Indiana.



Myron Dietz teaches at Lancaster Mennonite High School and serves as president of Mennonite Historical Associates.



Don Kraybill teaches sociology at Elizabethtown College and writes about Mennonite identity.



John A. Hostetler, a professor at Temple University, is widely known for his books **AMISH SOCIETY** and **HUTTERITE SOCIETY**.



Merle Good writes stories about the Mennonite and Amish experience.

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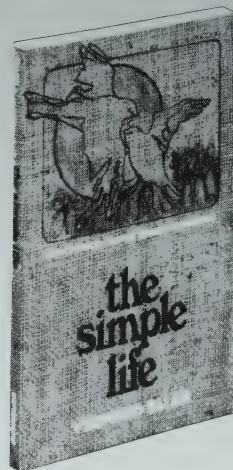
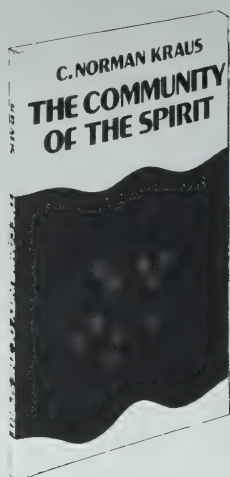
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-- Festival Quarterly Editors

"Kraus' presentation is stimulating, his style simple and direct. This emphasis on the new community is long overdue, and I welcome it most heartily."

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"The Community of the Spirit will serve as a pointer for further dialogue, and as a needed corrective in Protestant thought especially."

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"Writing in the breezy vernacular which has made his numerous books on the Christian life popular with a large middle-American reading public, Mr. Eller explains why the 'simple life' for a Christian may not be so simple. Christian thinking, he says, is dialectical -- pulled between treasures in heaven and the transient pleasures of worldly life. Christ spoke of this paradox; also Soren Kierkegaard in our century . . . that's the special focus and charm of the book."

Publisher's Weekly

(It's no secret — the Festival Quarterly depends on mail orders!)



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A. Main Offers (see pages 2, 3, and 30)



	Regular Price	Our Price
— Combination: The Community of the Spirit (Kraus) and The Simple Life (Eller)	5.20	4.55
— The Community of the Spirit (singly)	2.95	2.70
— The Simple Life (singly)	2.25	2.10
— Mennonites in Canada (Epp)	9.95	8.95
— Hutterite Society (Hostetler)	14.00	12.90
— Record: Harmonia Sacra	5.98	5.38
— Anabaptist paintings (set of 3)	7.95	5.95

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— An Introduction to Mennonite History (paper)	3.95	3.55

C. Books as Reviewed (page 19)

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— Ink on His Fingers	2.95	2.95
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— Real People (Denlinger)	1.95	1.95
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— Page 10 A History of the Mennonite Brethren Church (Toews) cloth	9.95	9.95
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— Page 30 Picking Up the Pieces (Graham)	3.95	3.95
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E. 1975 Anniversary Specials (see page 19)

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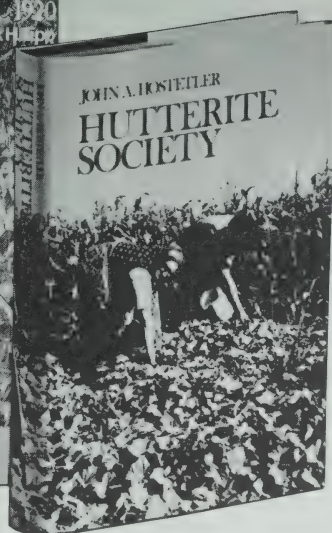
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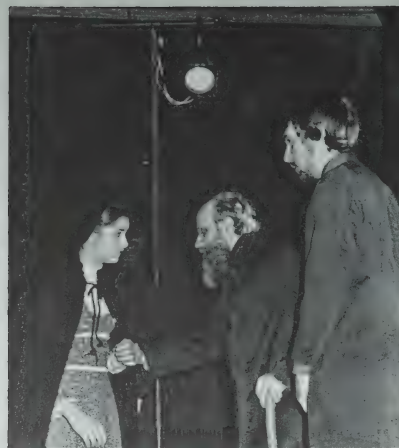
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"To reach into another century and pluck from the shelves of history the record of our forebears is never easy—for across the years hangs a haze, a haze of distance or of distorted sight . . ."

—Urie A. Bender
Mennonite Dramatist

This year the Eastern Mennonite College community, along with many other Mennonites, is attempting to "pluck from the shelves of history" the Anabaptist-Mennonite movement—on the occasion of its 450th anniversary—and examine its meaning for the present.

Opening windows to the past is a familiar emphasis at EMC. One uniqueness of a Mennonite college is the possibility each year of an active dialog on Anabaptism. It is a conscious bias; one need never apologize for interpreting the present and preparing for the future from the standpoint of one's roots.

In this year of renewal we renew the critiquing of our forebears. To the ex-

tent that they were models of New Testament Christianity, we learn from their example. Always we look beyond Anabaptism to the ultimate norm, the New Testament.

A celebration of faith has the potential to dissipate some of the haze of history, reduce the distortion, increase one's understanding, and perhaps help light the spark of faith. To quote Bender again: "Perchance, perchance this reach into another century may hold a candle, a flickering candle upon the way that we may walk today."

Photos, left and top right, are scenes from "Anabaptist," a drama by Ken Reed that premiered Jan. 20-23, 1975 at EMC.

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DID YOU KNOW THAT...

Recently Mennonites from a variety of areas have launched experiments in interpreting their specific geographical and historical pasts to the marketplace. Opening in June is **Erie Sauder's Pioneer Village**, Archbold, Ohio. The Village is a restoration of life in the mid-1800s, complete with a school, church, original artisans' shops, house, barn, and flour mill. Said Sauder, "Because history is one of my interests, I felt obligated to do something before what heritage remains was reduced to nothing."

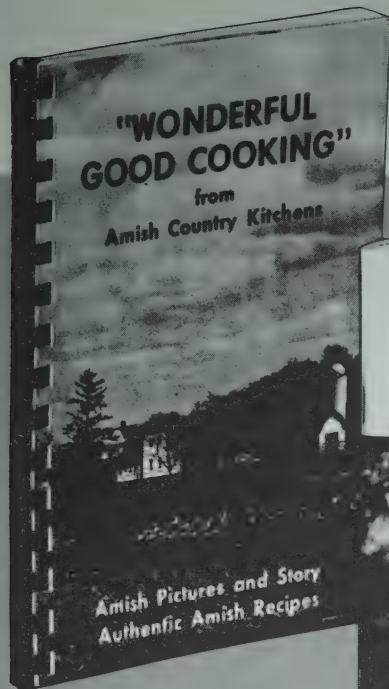
Jack Dueck's Peddler's Village in Goshen, Indiana, has had a fruitful six-month infancy, with expansion planned. Dueck and his partner, **Rudolf Dyck** (both are professors at Goshen College), spoke of their village as a place "to have anyone in the community bring in things they've made or grown." A bakery and meat stand are manned by Wisler Mennonites; there is a potter, glassblower, cheese, antique doll and clock assembler booths, and a flea market.

Tourists to Waterloo County, Ontario, can visit the Stone Crock in St. Jacobs for the first time this summer. A local Mennonite committee is sponsoring this craft shop-restaurant meeting place as a witness to visitors and neighbors. There will be a family-style dining room, another menu featuring traditional Mennonite cooking, a shop filled with local crafts and foods, and MCC Self-Help articles.

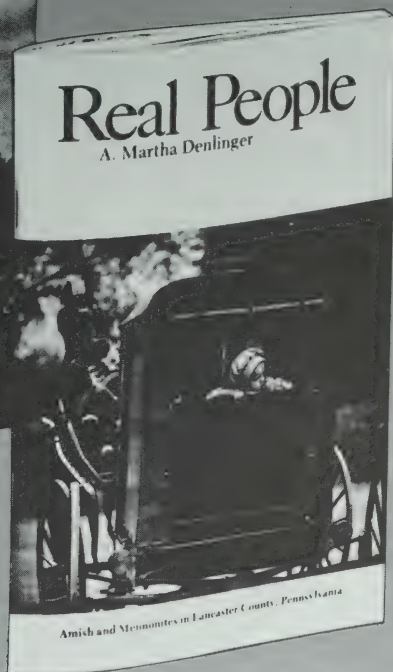
Expansion is underway at the **Mennonite Village Museum** in Steinbach, Manitoba. Several new buildings will house antique cars, farm implements, and other large items now displayed outdoors.

Food continues to be an important part of Mennonite life! Freeman Junior College, Freeman, South Dakota, celebrated their annual **Schmeckfest** in April, offering *hankelich* for the first time. Three ethnic groups, "Hutters," "Switzers," and Low Germans, prepared some favorite traditional dishes for three evenings of feasting. Craft demonstrations and a musical were part of the event. . . . *The Melting Pot of Mennonite Cookery* prepared for the Kansas Centennial has gone into its second printing with another 5,000 copies off the press. . . . **Martin Ressler**, well-known song leader from southern Lancaster Co. has produced an hour-long slide program, *The Story of Mennonite Hymnology*, beginning in Zurich in 1525, following the history through Switzerland to eastern Pennsylvania. . . . **Dr. Margaret Mead**, anthropologist, has recorded a series of 60-second radio spots for release this spring as public service announcements

continued on page 8



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by A. Martha Denlinger

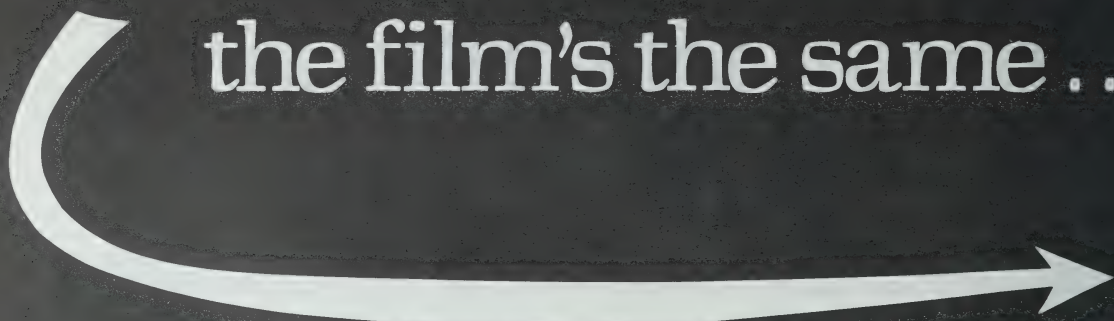
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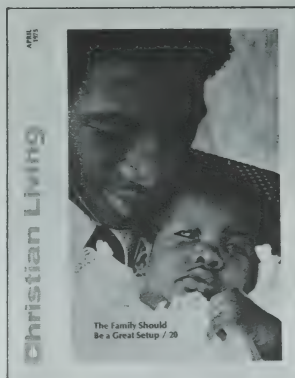
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Did You Know That . . . continued

by Mennonite Broadcasts, Inc. Her subject is women: their changing roles and search for identity. . . . **A. Grace Wenger**, an English professor at Millersville State College, is the speaker at Eastern Mennonite College's commencement on May 25. She is the first woman to deliver that address. . . . **Mennonite Radio and Television of Winnipeg** has produced *Option*, a series of short radio broadcasts in French for release in Canada and the U.S. . . . **The Melody Makers** are a choir of 64 children, ages 8-13, formed by **Mrs. Nancy Dyck** in 1970. The choir sings for many events and in many churches near their home in the Bakerview Mennonite Brethren Church in Clearbrook, British Columbia. . . . A host of books by and about Mennonite and Amish groups are hot off the press. *Hutterite Society* by **John A. Hostetter** (which received good reviews by *Time* magazine and the *New York Times*); *Compulsory Education and the Amish; The Right Not to be Modern* edited by **Albert N. Keim**, EMC history professor, with chapters by lawyers and scholars related to the judicial struggle; *A History of the Mennonite Brethren Church* by **John A. Toews**, longtime pastor and professor among the Mennonite Brethren. . . . The 80-year history of the Eigenheim Mennonite Church, Rosthern, Saskatchewan, by former minister, **Rev. H. T. Klaassen**. In process are a volume by **James O. Lehman** on the history of the Crown Hill Mennonite Church in Rittman, Ohio; a history of the Bethany Bible Institute, Hepburn, Saskatchewan, by **Margaret Epp** of Waldheim, Saskatchewan, in celebration of the school's 50th anniversary; and *Mennonites in Canada, 1920 to the Present* by **Frank Epp** commissioned and sponsored by the Canadian Mennonite Historical Society with research and writing taking about five years, as a sequel to *Mennonites in Canada, 1786-1920*. . . . The Mennonite Historical Library in the Netherlands, dating back to 1680, has been moved from the Amsterdam Mennonite Church, to Amsterdam University. **Dr. S. L. Verheus**, formerly a Dutch Mennonite pastor, is librarian of the Menno Simons Room where the collection, containing writings of Menno Simons, David Joris, and Dirk Philips, martyr literature and hymnbooks, will be housed.

The editors are interested in having a scoop on cultural news. Readers are invited to notify them of any planned arts project or event.

This past centennial year seems to have brought some of the "genius" of our people more into the open, thank God!

Since first having come across your magazine this past spring I have looked forward to receiving the next issues.

It is through your magazine that I first became aware of some of the activities planned for our area. I've also become acquainted with a number of good books through your book reviews and advertisements, but in my impatience ordered them through the local bookstore.

It was reassuring to read the reports of "our people" (known as *Die Stille auf dem Land*) being heard and recognized for their contributions and achievements. Thank you for a good magazine and may the Lord bless. I'm wishing you and your magazine the best. Please accept \$5.00 for the Voluntary Subscription Fund.

Also, if you would, please include my friend in your mailing list.

Wes Reimer
Manitoba, Canada

I recently saw a copy of your publication and think it looks very good! I'd like to see more, so I'm asking to be placed on the mailing list!

My husband and I are interested in drama and the arts. He is a junior high English teacher in Rosedale, B.C., and I am involved in church library work at our local congregation.

Thanks for the favor!

Mrs. George Friesen
Chilliwack, British Columbia

I do appreciate your little magazine and want to continue receiving it. Our church Library Committee uses it to help get new books for the Library. Thanks!

Mrs. E. P. Graber
Freeman, South Dakota

As artists, Leona and I appreciate a forum on the arts that deals with Mennonites who are trying to express themselves in a world that has little understanding. While I do not believe in such a thing as "Mennonite Art," I do feel there are issues in art peculiar to those of us reared in Mennonite homes.

The *Quarterly* is at least filling some of the vacuum left by unanswered questions. I don't feel that the *Quarterly* particularly duplicates the roles of other Mennonite publications.

Some issues I would like to see explored in depth are: the traditional distance between aesthetically oriented (nonfunctional) art and Mennonites; more on effects of incorporating minority persons and non-ethnic Mennonites into our fellowships; where it is taking us, etc.; how it can and will change our "culture."

Ken and Leona Gingerich
Akron, Pennsylvania

I have been enjoying the *Festival Quarterly*. You keep livening each issue. Allow me to point out some factual material bearing on your "Stories Around the World" report on page 9,

Winter issue: Three conference bodies are sponsoring the Anabaptist Curriculum Project. When developed, the curriculum will be known as the Foundation Series. Paul Lederach is your primary source for exciting information on that exciting project.

Specifically, Erma Hare is not Mennonite Brethren. She is Brethren in Christ, and served with them as a missionary in India from 1947 to 1971.

Also, the story mentioned "West Africa." To those familiar with the lively political maps of Africa, Rhodesia and Zambia are not in West Africa. They have a common border on one of the four great river systems of the continent, the Zambezi. Today, the Zambezi symbolizes a political boundary far wider than the Niagara.

Wilmer Heisey
Brethren in Christ Missions
Elizabethtown, Pennsylvania

Fantastic! I learned about the arts in my area. I mimeographed the movie reviews (with credit given) for my congregation. It was great to discover that Mennonites are alive and are expressing it.

Calvin King
South Hutchinson, Kansas

I trust the small check is not too late to do some good. The *Festival Quarterly* is a marvelous idea, and I certainly hope it continues.

I express a particular word of appreciation for your section on film ratings. That alone is worth the *Quarterly*.

E. Morris Sider
Professor of History & English Literature
Messiah College, Grantham, Pennsylvania

Your magazine was passed on to me — what a refreshing experience to read about other people within our faith who are interested in the promotion of the arts, in many forms. Please put me on your subscription list.

I'd like to see more photos of artwork — painting, batik, sculpture, pottery, etc. — if this would be feasible.

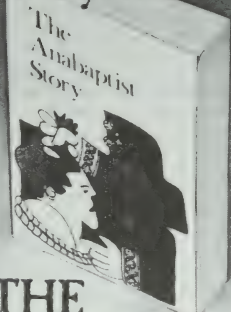
Pearl Richert
Regina, Saskatchewan

Keep up the good publication, if at all possible. You are leading us into new (at least new to 1970s Mennonites) paths and sometimes the way gets rough. *Courage and Faith!*

Carl Newsangier
Bloomington, Illinois

The editors welcome letters. Letters for publication must include the writer's name and address and should be sent to: *Festival Quarterly*, 2497 Lincoln Highway East, Lancaster, PA 17602. The editors regret that the present volume of mail necessitates publishing only a representative cross section. Letters are subject to editing for reasons of space and clarity.

That
glorious period
of Christian
witness and
martyrdom...



THE ANABAPTIST STORY

by William R. Estep

Conrad Grebel insisted that the Reformers had not gone far enough in repudiating the excesses of Roman Catholicism. And on a January evening 450 years ago, he and a dozen men of like conviction baptised one another—signaling their break with Zwingly. That act marked the birth of Anabaptism—and the beginning of a long succession of martyrs.

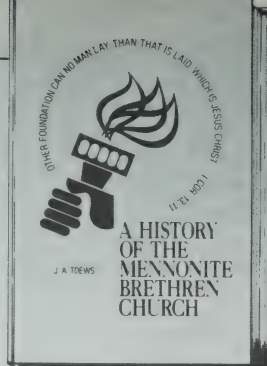
In this sympathetic account, William Estep details the growth of the Anabaptist movement, discusses its theology, its agreements and differences with Reformation doctrine, and assesses its impact on the contemporary church.

"Dr. Estep tells the story authoritatively and movingly. The book should be read by all who believe that the true church is loyal first to her Lord, rather than living in bondage to cultural pressures..."

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Not the Last Word...

Dave Kroeker's reply to the Forum question in the fall issue of *Festival Quarterly* was misleading. He wrote, "It can be affirmed, I think, that Grebel would turn in his grave to pronounce judgment on the present activities in the arts. He didn't even approve of congregational singing, calling it pretentious."

Conrad Grebel's judgment was not against singing but against *chanting*. The only German word available to him to designate the specific object of his protest was *Gesang*, which happens also to be the word for *singing*. He was certainly not writing against congregational singing as we know it, but against the liturgical chanting that accompanied other abuses of the Mass that concerned him at that time.

As with most Anabaptist beliefs, it was Ulrich Zwingli who first condemned the liturgical *Gesang* by proclaiming in the October 1523 doctrinal disputation in Zurich, "It is a foolish, useless, even faithless element of true divine worship that worthless chanting is rattled off in temples everywhere, which not only the common man cannot understand but even many of the priests." Grebel's concern as an Anabaptist was to follow through on the reforms that Zwingli began but postponed or abandoned.

Far from rejecting the arts, Grebel was essentially an artist himself. His art form was the written word, including some excellent prose and poetry and the employment of satire. One of about ten of his poems that have been preserved celebrated the reformation in Zurich.

Unfortunately under the pressure of their own conflict with each other, neither Zwingli nor Grebel allowed their art interests to build bridges of communication. They were once able to laugh at themselves and others, and a whole volume of Zwingli's humor has been published (1968). But suddenly the comedy became deadly tragedy, and there was no more breaking through the communication barriers by the art of what Peter Berger calls "the liberation of laughter."

Leland D. Harder
Professor of Practical Theology
Mennonite Biblical Seminary
Elkhart, Indiana

Ken Reed is a free-lance writer, novelist, and playwright from Paradise, Pennsylvania.



Mennonite Literature? No Kidding!

Have you ever heard of Macbeth? What about Romeo and Juliet? Who wrote this line: "To be or not to be, that is the question"? This one: "A horse! A horse! My kingdom for a horse!"

Well done. Now try this. Ever heard of *Lucifer*? Who wrote: "The Heaven of Heavens shall then my palace be/ The rainbow be my throne/ The starry vast, my court, while down beneath/ The earth shall be my footstool and support." He was also called "Shakespeare," the "Shakespeare of Holland," Joost van den Vondel.

Twenty-nine volumes of his plays and poems, in Dutch, most of them never translated, sit on the shelves of Goshen's Mennonite Historical Library. Vondel was Mennonite, a deacon in the Waterlander congregation until 1620. "His tragedies are perhaps the grandest specimens of Dutch literature," said John Bowring, 1824. "Grandeur of his work . . . akin to Rubens. His work is a baroque temple," testified A. J. Barnouw, 1925. "Vondel's work is on a level with the finest achievements of world literature," reported Radio Nederland, 1963.

No Mennonite college or high school offers a course on Vondel. An important Mennonite college literature professor had never read anything by him.

Who are we Mennonites? We are a people with half a past. We study our ideals and what we want to be: the great Mennonite evangelists and Bible teachers, "the Anabaptist heritage," but we almost

totally reject the reality of what we were and what we are. We accept the theological-historical writings and sermons of our past and present, and put thumbs down on the tell-it-like-it-was/is writings. Why? Is it that we believe we are only a church (beliefs) and not a culture (life)? Or is it that reality doesn't always flatter us? Vondel, for instance, left the Mennonites and joined the Catholics at age 54. Do we want to hear what this man had to say about us?

I have heard comments like these: 1. Did we ever write anything? 2. Anything artistic? 3. Why read that stuff; it's probably not true. Let's go to the Bible instead.

Answer No. 1. How many of these do you know? Vondel, Van Braght, Luyken, Schabalje, Hans Harder, Arnold Dyck, Christmas Carol Kauffman, Rudy Wiebe.

In the pages of this magazine we have heard about a flowering of the American-Canadian Mennonite arts. This flowering is only an itty-bitsy spring crocus compared to the Dutch Mennonite flowering of three hundred years ago which produced a half-dozen nationally studied writers. Another flowering—maybe a daffodil this time—was the Mennonite Russians of 1910-1940. How much of your Dutch and Russian past have you read?

Questions 2 and 3 are actually the same thing although the people who ask No. 2 aren't the same ones who ask No. 3. God forbid. Let's go up in the haymow and play a little bag tag before we get the answer though.

I used to get disgusted when my home church friends and family asked me if a certain piece I had written was true. Well . . . true to what? The original Mennonite news bit or folktale which I totally reworked? True to Mennonite life as they saw it? Or as I saw it?

I was more impressed those days by questions like: is it great literature? Is the style artistic? Educated questions. Now I begin to see my family and home church friends were right. *Is it true* is the best question you can ever ask about a painting or book. Is it true to human experience? The truths of human experience are most unforgettable when told as stories—art. Skill in telling stories is best measured by the truthfulness of the story. Is it lifelike or distorted? And there is a great

continued on page 26

The editors welcome Meetinghouse articles from writers on any subject related to our culture, faith, and the arts, including but not limited to crafts, literature, drama, music, film, sculpture, and painting. Articles should be 600-750 words in length. Payment is \$100.

FORUM

The festival quarterly interviewed seven creative people within the Mennonite community. The following are excerpts from those interviews.

When do you experience your most creative moment?

David Suderman, conductor: "During a beautiful cadence after a buildup of music that just feels right. It feels like it just got off the ground. Everyone knows it's there. . . . You can't explain it. . . . I can tell when it happens in the audience."

Diana Brandt, writer: "I don't think I have creative moments. . . . Whenever I write something it never just comes. . . . It's in the process of writing it down; it's in the rewriting and the writing you discover it. It must sound right—sort of poetic, even when I'm writing prose; it has a rhythm."

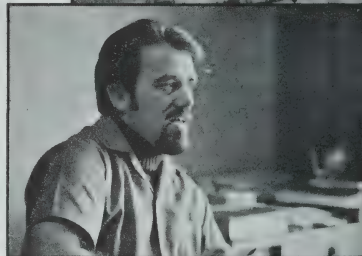
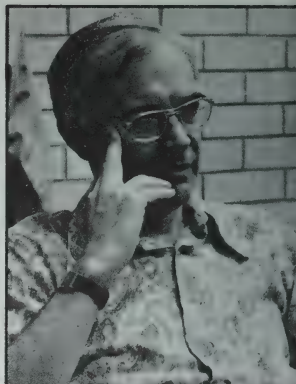
Willard Wyse, glassblower: "As I see something [piece of glass] take shape . . . about halfway through."

Harold Moyer, composer: "For me it works through the channels of the process I've learned. It wouldn't happen simply. It's hard work. If once I get a start, from then it's not hard. . . . Then at the end of a process I feel the excitement. . . . If I can thoroughly enjoy something I've done and come back to it six to eight times and still feel good about it . . . then! Performance is secondary."

Miriam Lefever, cook: "In taking whatever it is—I'm trying to eat as inexpensively as possible—and making it as tasty as possible. . . . I have as much a sense of creation in beginning a project as when I'm finished with it. There's always an element of pleasant surprise."

Burton Buller, cinematographer: "The high point for me is always shooting . . . the right thing happening unexpectedly; when it jells; when there's good footage and the camera work looks good. When a cut is just right, you kinda get high and work all the way through."

Omar Eby, author: "An idea may come as a dull thing. I jot it on a note. . . . I read several books at a time; juxtaposed to each other the ideas come. Rarely do I have inspiration at the start of a thing. It generates its own . . . then things start falling together . . . you begin to remember snatches of things."



Top: Harold Moyer is a composer and professor of music at Bethel College, Newton, Kansas; Omar Eby is an author and professor of English at Eastern Mennonite College, Harrisonburg, Virginia; Miriam Lefever of East Petersburg, Pennsylvania, is a creative cook and active churchwoman.

Can you describe how you feel in that moment of creation?

Burton Buller, cinematographer: "It's impulsive, subjective, emotional. It suddenly jells and you know you have it. At the moment it feels right. Time becomes meaningless . . . you want to get as much of it as possible on film. It's quite exhausting . . . you're absorbed. When I first started I always used to forget to set the F stop or something."

Willard Wyse, glassblower: "It's exhilaration! Like for instance today—near the end of blowing it—I saw it better than I have even pictured it [a tree with birds roosting]. My ideas come from talking with people, in conversation."

Miriam Lever, cook: "I get that feeling of accomplishment in making something satisfying. . . . I just plain feel good inside—I can't think that's wrong. Every so often when I've cooked for a whole tableful—only when they're people I know well—I start eating and say, 'This is delicious, Mrs. Lefever, thank you, Mrs. Lefever!'"

David Suderman, conductor: "You're not concerned with doing it right. . . . You are in tune with Reality, with God who gave us this possibility. One feels like there's a lift of spirit and body."

Omar Eby, author: "Time ceases; I can't believe I've been at it for that amount of time . . . a sense of timelessness when the gap between the vision and reality is closed. Somehow the right word has come. It's intuitive."

Diana Brandt, writer: "You just sort of feel it. You sort of don't realize what you've written until you read it several days later. . . . Then you recognize it. . . . Creating anything is a hard-work process."

Harold Moyer, composer: "It wouldn't simply happen. I'm fairly pragmatic. . . . I'm writing for a context. . . . I discipline myself into something I can handle. [I test a piece's] durability; do I want to hear it again? Then, if I can feel good about it, it's satisfying."

What has been your most satisfying creative moment?

Omar Eby, author: "None of the stuff I've written pleases me. I have not published my piece that best closes the gap between vision and reality. I got it down the way I feel about it. It's a piece that maybe I've allowed myself to go into more than the rest of the things I've written."

Harold Moyer, composer: "About seven years ago I wrote a thirty-minute cantata based on *Job*. I think I feel the best about that. It's so complicated it's never been done again. I felt good about it when I wrote it and had a very positive feeling about the performance."

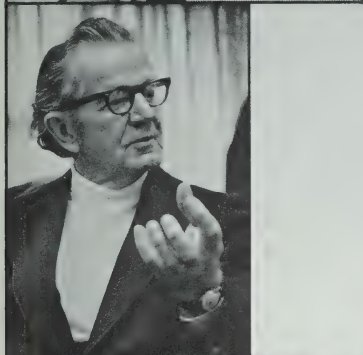
Burton Buller, cinematographer: "It's the first time you develop a roll of film; the first time you run film through a motion picture camera. . . . Emotion doesn't necessarily make good pictures. . . . I'm still at the point that I think my latest thing is always the best."

Miriam Lefever, cook, "Today, I love to can . . . something so satisfying about seeing those jars filled. It's such an accomplishment."

Diana Brandt, writer: "*The Bridge* [a folk opera for the Manitoba Centennial] was so big I didn't know if it was all together; then when I saw it on stage, for the first time from a distance, it was all together. I didn't really realize I had captured anything until I saw it have an impact on people I know well."

Willard Wyse, glassblower: "I have it displayed in my home—a ship 29 1/2 inches long, 27 inches tall. Words can hardly describe when I saw it—I was elated. I didn't know it was going to be like this when I began. . . . I think it's a very good piece. I'm quite happy with it."

David Suderman, conductor: "I started a choir of 500 men when they said it couldn't be done. . . . When I heard them in a climax point of 'Sometimes It Causes Me to Tremble,' something happened that makes it clear why men sing together. . . . It's this kind of moment that makes all the hard work of rehearsal worthwhile."



Top: Burton Buller is a cinematographer for MCC, Akron, Pennsylvania, and cameraman for independent film projects; Diana Brandt is a writer and lyricist from Winnipeg, Manitoba; David Suderman is a choral conductor and professor of music at Bethel College, Newton, Kansas; Willard Wyse, Midland, Michigan, is a professional glassblower.

Roy Umble: Son, Teacher, and Coach

Roy Umble of Goshen, Indiana, will turn 62 one of these days, but the betting is that he'll keep acting like a youngster. Youngster in the sense of one full of energy, undiscourageable hope, and honest goodwill. Umble has taught speech and drama courses at Goshen College since 1946 and his contagious spirit has pioneered much for the generations who follow him.

In three separate interview sessions, several impressions about this man surfaced again and again. His father John S. Umble left an indelible impact on his life. "There's a lot of my father in me," he said at one point. He later listed his father as one of the strongest influences in shaping his life. "I saw my father as a friend and as a teacher."

Which underlines a second impression: this man's incurable love for teaching. Umble believes that people are psychologically reluctant and that "servanthood in leadership" calls for a teacher to help people to test their potential without extending themselves beyond their potential. He calls it a "mild balance between a push and a shove."

A third impression: this man is captivated by the theatrical moment. He thoroughly enjoys directing drama. Umble believes the director is an "enabler who keeps asking the right questions and setting helpful targets for his actors." He compares it to cultivating a vegetable garden. The director must see the overall unity and provide challenges for growth.

But there's a degree to which Roy Umble is an atmosphere. His expressive face is pregnant with enthusiasm and understanding; his hands move constantly, touching others and shaping the meaning to his words and his face; his voice shines, then sobers,

then shines again. In truth, the who of this man is defined by his spirit.

He recounts a story from his youth. He met a great preacher who had just delivered an outstanding sermon on peace. The minister discovered Umble was a Mennonite. "You've already got it — don't forget it!" the preacher told him. Umble never did forget it.

Why hasn't he left the church for greener pasture? "I don't think it was ever a question," he says. Again he alludes to his father's influence. And CPS. "Where would it go better?" he asks quietly.

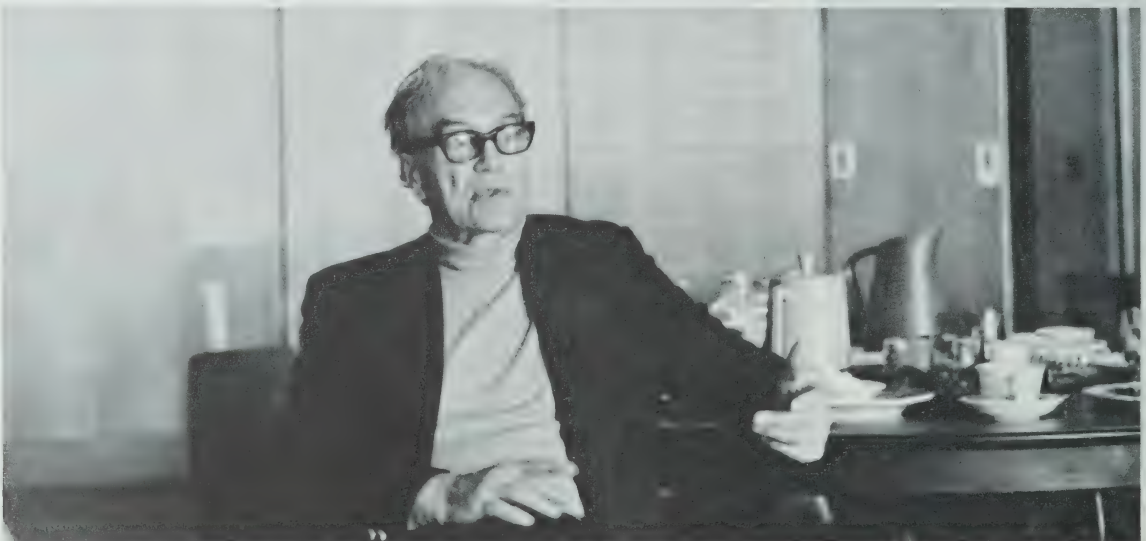
What would he say to young people choosing between a future in the church or in the secular world? "When the church calls, I'd take that pretty seriously." Of the big universities: "They may get more money, but not more living."

What does he feel happiest about in his life? "The wide range of students I've known. If I'd have a regret, it's what I didn't find time to write."

Has the church changed significantly? He points to "the sense of using more than one way to present the gospel — not to manipulate — but to provide more doors and windows to let the light in."

What has been Roy Umble's major contribution? Tears come to his eyes. "I don't know." He mentions his teaching. He speaks of meeting with a cast just before they go on stage. And once again he mentions his father.

Each quarter the editors feature a Mennonite who is unusually creative. Readers are invited to send suggestions for future profiles.



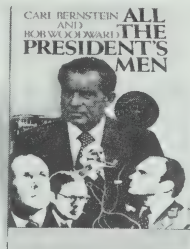
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Reflections on the Mennonite Art Exhibit

"I feel that the artists who are pooling together their training and background are finding resolution. Whether they're in or out of the church is sort of beside the point," commented Abner Hershberger, Goshen College Art department, recently to the **Festival Quarterly**.

Reluctant to pass judgment on the Mennonite Artists Contemporary, an historic gathering of work by 54 artists at Go-

shen College, Hershberger did remark, "The craftsmanship is of a high quality throughout. To a large extent the exhibited art belongs to a mainstream. Any Mennonitism was more in the crating [than the art itself]! I've never received a show that was better crated!"

Although roughly half the artists showing in the exhibit are no longer members of the Mennonite Church, Hershberger feels it was a worthwhile gathering for the sake of conversation, "What's been coming back from the artists is so positive. They felt so alone but here they could meet others who had left the church because they found it suffocating."

Rosalea, whose work was on display, said, "For the first time in my 38 years I felt acceptance for what I am by a group of Mennonite-oriented people."

A caution about elitism came from Randy Penner, "It is the stubborn inflexibility of so many 'advanced' artists that I decry, and I sensed some of this at Goshen. I like to think that the really intelligent artist is humble enough to recognize that we are all in this together, and we must be tolerant of one another."

A catalog of participating artists with

biographical information and a photo of their work is available from Goshen College.

"Confessions of an Anabaptist Ringleader"

Professor Leland Harder of the Associated Mennonite Biblical Seminaries, Elkhart, Indiana, has taken a brief venture into playwriting.

"Confessions of an Anabaptist Ringleader" is Harder's historical drama with Conrad Grebel as its subject. It is a drama for readers' theater based entirely on the existing letters of Conrad Grebel. Several of the 130 documents which constitute the script have never before been translated.

Harder deals realistically with Grebel before his conversion, not sidestepping his moral failure, bouts with depression, and earthy language. Following his commitment to faith, Grebel is seen as a strong believer, with his living affected by his faith.

The play is being revised, but according to Harder will be available shortly to Mennonite groups and congregations in the 450th anniversary year.

cultural calendar

Thirty-three-voice Rosedale Chorale from Rosedale Bible Institute, Irwin, Ohio, on tour to California, Oregon, and Washington, with director Lloyd Kauffman, **April 5-May 11**.

Exhibit of 18th- and 19th-Century Mennonite Folk art of Eastern Pennsylvania, Mennonite Museum—Heritage Center, Souderton, Pennsylvania, **April 27-June 29**.

Dedication of Freeman Junior College Museum facilities, Freeman, South Dakota, **May 16-18**.

Fourteenth Annual Country Auction with homemade food, baked goods, quilts, crafts, Penn View Christian School, Souderton, Pennsylvania, **May 16** (Evening), **May 17** (all day).

Conrad Grebel play by Urie Bender, Theater of the Arts, University of Waterloo, Waterloo, Ontario, **May 20-25, 29-31; June 5-7, 12-14, 19-21**.

Mennonite Brethren Biblical Seminary 20th Anniversary Celebration, with official release of John A. Toews, *History of the Mennonite Brethren Church*, MB Seminary, Fresno, Cali-

fornia, evening, **May 23**.

A "Reunion" celebrating Mennonite faith, history, and culture through music, crafts, games, slide programs, premiere of John Ruth's film, *The Amish: A People of Preservation*, food; campus of Lancaster Mennonite High School, **May 30** (1:30-9:00 p.m.), **May 31** (10:00 a.m.-9:00 p.m.).

Rockway Student Music Program directed by Robert Shantz, Rockway Mennonite School, Waterloo, Ontario, **June 8**.

"Who Are These People, Really?" an educational seminar on Mennonites and Amish, Dutch Family Festival, Lancaster, Pennsylvania, 7:30 p.m., **June 9-13**.

Dutch Family Festival, Lancaster, Pennsylvania (6 mi. east of Lancaster on Rt. 30), 10:00 a.m.-7:00 p.m. daily except Sundays, **June 25-August 30**.

"What a Peculiar People!" an evening of drama by Merle Good and Ken Reed, including a 7-screen slide feature, Dutch Family Festival, Tuesdays through Saturdays, 8:00 p.m., **June 27-July 26**.

"The Amish: A People of Preservation," film by John Ruth, Mennonite Museum-Heritage Center, Souderton, Pennsylvania, **July 11, 12**.

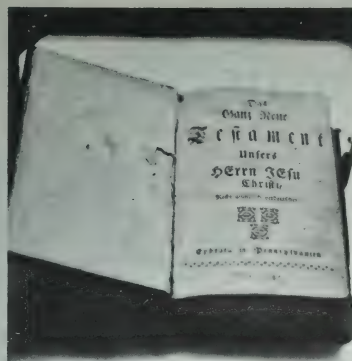
Musical Traditions of the Franconia Mennonites, with slides, demonstrations, and music by the Franconia Choral Singers, Mennonite Museum-Heritage Center, Souderton, Pennsylvania, **July 18, 19**.

"The Amazing World of Franconia Fraktur," with slide lecture, gallery display, artists at work, Mennonite Museum-Heritage Center, Souderton, Pennsylvania, **July 25, 26**.

"Today Pop Goes Home," full-length drama by Merle Good, Dutch Family Festival, Tuesdays through Saturdays, 8:00 p.m., **August 1-30**.

Assembly '75 Arts Evening, Eureka College, Eureka, Illinois, 7:00 p.m., **Aug. 5**.

Bethel College Fall Festival with an original musical, *The Blowing and the Bending*, by Professors Harold Moyer and James Juhnke, Bethel College, North Newton, Kansas, **October 10-12**.



Swiss Bible Found Again

Amos Hoover, Denver, Pennsylvania, has undertaken his own celebration of the 450th anniversary year by publishing in cooperation with the Hutterites, the *Froschauer Bible*, often known as the Anabaptist Bible. It is historic because the complete version was first published in 1529 in Zurich; the only publication in the U.S. was in 1787 at the Cloister of Ephrata, Pennsylvania.

Christopher Froschauer, the Swiss publisher, had Anabaptist sympathies and so was sensitive to the Anabaptists' concerns for accuracy of the Scriptures. Consequently, the *Froschauer Bible* was preferred for its faithful interpretations and ancient German expressions.

Hoover's reprint is of the 1744 edition (an exact reprint of the 1536 edition). Half of the limited edition being done in Ann Arbor, Michigan, will be used by Hutterite groups in North America; the rest are available at the pre-publication price of \$16.00 until June 15.

Anabaptist Women Chronicled

"There is a dearth of materials on women in the Anabaptist tradition of any era or country. For that reason I am pushing this collection so that at least some of the oral materials still accessible will not be lost to posterity," explained Herta Funk recently to the *Festival Quarterly*.

Ms. Funk became Director of Adult Education and Women's Concerns, Newton, Kansas, in October 1974 and is presently spearheading a search for biographies of Anabaptist women that may eventually be published as a book. "We want to stress the contributions some women in our tradition have made because of their faith."

a cross-cultural fiesta

Collard Greens and Shoofly Pie?

Do arroz con grandules, shoofly pie, bagels, curried goat, and chitlins go together? They do if you're involved in the cross-cultural sharing and eating presently going on among Mennonites in New York City.

Difficulties can become the norm when a smorgasbord of ethnic groups make up a church fellowship. It takes work to keep one group from dominating the others and to allow each people their ethnic preference. What's beauty to one may be noise to the other. And anyone with a taste for rice and beans probably doesn't find collard greens or pot pie especially appetizing. But you can share and love it if you try.

Early this spring the District Council Fellowship Committee of the New York City Mennonite churches launched their second Cross-Cultural Food Festival and Talent Night. Odors of stuffed cabbage, sweet potato pie, noodle pudding, and cinnamon buns filled the Burnside Mennonite Fellowship that evening.

Ken McGhie from the Good Shepherd Church reported on the West Indian table, "The ginger beer and curried goat went like crazy. Man, I'm still excited and I'm full. It's working. We can worship together. It helps when you can share things like this that are close to you. I wish we could do it more often."

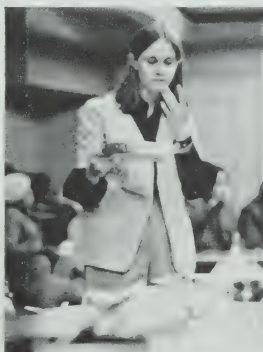
Overseeing the variety of foods was Damaris Lugo Frey who reflected, "It really went beautifully and I didn't feel any competition. Everyone becomes more sensitive to all our differences, yet it creates unity. Food is so natural—it's something we all do." But she has bigger dreams for the future, "Maybe for next year we could concentrate a little more on the ethnic thing in the talent

show. This is sort of like a reunion; it's something we can begin to do again and again."

The maturing in cultural sharing goes slowly and sometimes painfully, but surely. Dale Stoltzfus from the District leadership commented, "We went through a period of time in the urban setting when we all looked at our own identities. The blacks forced us to. Now that's past. Last June we looked at our city churches and asked what we want them to be like. We decided to be cross-cultural by design."

There is a realm of Christian fellowship above culture but it includes culture. We're looking for a balance. We're like three legs of a stool where we all sit—black, Latin, white—and the white leg has been too long.

It was a late but happy evening. Nine Mennonite Church groups sang and played. And the food, the participants, and the future looked cross-cultural.



Conrad Grebel College

announces

Two Important Events:

* Its 450th-anniversary play about Conrad Grebel, by Urie Bender

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Writing Is Translating

It's 9:00 a.m. Ransford Nicholson and I have pulled our chairs under the lig-
num vitae tree to shield ourselves from
the December sun. The temperature will
warm into the 90s today in Kingston.
And we're hoping to sweat out a week's
work before lunch.

Sixty-five-minute spots on broken re-
lationships! We struggle to think radio,
think Jamaica, think writing, and think
content all at once. And try to put it
together in a way that captures atten-
tion and conveys the content we are
both feeling.

I'm writing, Ransford is translating,
and the spots are taking shape in Jamai-
can thought forms — Carribean English.

I write . . . "so you're angry with
your wife and resenting her" . . . and
Ransford transforms it to . . . "so you're
vexed at your spouse and you're malic-
ing her" . . . Malicing? Vexed? That's the
only way to say it here if the meaning is
to come through.

As I write, I fancy we speak the same
language in Jamaica and in the States.
We don't. So we must translate. Know-
ing this, every word I choose is a tem-
porary attempt at meaning. Each word is
the best bet I have at the moment, but
it is destined to be changed. If the
meaning is the important thing, then I
dare not love the words. If the contest
is to be communicated, then the words
will need to be expendable.

What we want to say is clear.

How it must be said is open to ques-
tion.

The meanings in Ransford and the
meanings in me are meeting as we hear
each other deeply. (Meanings are in
persons, not in the words.) Can we get
them through to the listening audience
of Radio Jamaica?

Yes, if we translate.

Writing is translating.

As I am writing now, I rethink my ex-
perience, rephrase my expressions, and
translate my vision of life into words
that may either mate with your ex-
perience, or match your expressions.

If either happens, then my meanings
may meet your meanings and for the
moment, we commune. But my meanings
and your meanings may never meet, and
we will not communicate. Or we will
think that we are communicating, but
miss each other's meanings. And you

*David Augsburger is
an author, formerly
the pastor of The
Mennonite Hour,
and presently assis-
tant professor of pas-
toral care and coun-
seling at Northern
Baptist Seminary,
Oakbrook, Illinois.*



will not hear the meanings in me,
though you catch every word. And I
will mistake the meanings in you,
though I can repeat your word for word.

To write for translation, I find, calls
for clarity, brevity, simplicity, and trust.
Trust in your ability to see me clearly,
to hear me briefly, and to sense the
simple insights I'm wanting to share. As
I trust you with myself, you are free to
translate me into your meanings and make
the insight your own. So, once you've
read and translated it, the insight is no
longer mine, it is ours. We are coauthors,
"co-laborers," "co-municators." It's
a mutual process, this communication
thing, inevitably two-way, mutual, involv-
ing us both in continuous translation
and retranslation.

And this is true, it seems to me,
whether we agree or disagree. Once you
have chosen to think along and to roll
my ideas around on your mental
tongue, you participate in my point of
view. The choice — to affirm it or to re-
ject it is open. But as we differ from or
defer to each other's point of view, we
commune. We communicate. Because we
translate.

So both writing and reading are
translating.

You're translating me. Now. Into the
meanings that reside in you. If I am
choosing symbols that trigger positive
meanings, you're still reading, right?
And you think you're understanding
me, true? So you're betting that your
meanings overlap with mine sufficiently
that we are seeing what each other
sees. If that is true, you're some trans-
lator. If that is true, then I haven't
done so badly either!

Eight Easy Stories of the Reformation

by Alice W. Lapp

Louise A. Vernon has written for early teenagers a series of historical novels about the Reformation. The details of her novels seem to be historically accurate and her style is quite easy to read although laced with stock situations and incidents. Sayings attributed to such people as Martin Luther and Menno Simons appear in conversations.

The stories revolve around a now well-known man who was having problems with the church or state authorities of the time. All stories clearly show the arrogance of power and narrow-minded authority. All graphically illustrate man's continuing inhumanity to man and tolerance of new or different ideas. All portray the arbitrariness of officials who fear that someone "below" them may be more correct about an accepted practice or idea and thus threaten their position. Spies appear in every book. Mistrustful neighbors behave meanly. Even though several hundred years may separate the settings of each novel, the problems of human nature remain the same. One only wishes that the series had a more spontaneously imaginative

treatment and didn't seem so much like an assignment.

The Beggars' Bible tells of John Wycliffe and his attempt to translate the Bible into readable English during the middle 1300s.

Ink on His Fingers is set in the middle 1400s and tells of Johann Gutenberg's heroic attempt to make an artistic job of printing the Bible with movable type.

For early teens, these books may spark an interest in church history.

The Bible Smuggler of the early 1500s casts the monks as the "bad guys" yet again. They try to prevent William Tyndale from getting a readable English Bible into the hands of the common people.

Doctor in Rags (about 1537 or so) combines two stories in one. Paracelsus, an unorthodox physician of his time, attracted the interest of the boy Michael who determines to become a physician, too. Michael also becomes involved with a colony of Hutterites.

The Secret Church tells of a family of early Anabaptists who are hounded

out of their village; then banished from other towns, eventually going to Friesland to seek Menno Simons.

Key to the Prison acquaints the reader with George Fox as he attracts people to the Quaker movement in England around 1656.

A book in which the very children of the famous man act as the reader's mirror is **Thunderstorm in Church**. Martin Luther's son Hans worries about how to be the proper son of a famous father.

Night Preacher is Menno Simons as observed by his two older children.

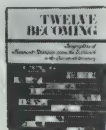
All told, as easy history and a flavor of the general attitudes and difficult life during Reformation times, these novels help. Some of them show in a more sterilized fashion what *Martyrs Mirror* shows in the raw. For easily teens' reading, they may spark an interest in church history.

Alice W. Lapp is a sometimes English teacher and active in church and community affairs in Goshen, Indiana.

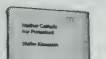
These books may be ordered in Section C on the Quarter-Order between pages 2 and 3.

Anniversary Book Offers

selected by John and Alice Lapp



Twelve Becoming: Biographies of Mennonite Disciples from the 16th to the 20th Century, C. J. Dyck. The spread of Mennonite history through the experiences of 12 personalities worldwide. For all ages.



Anabaptism: Neither Catholic nor Protestant, Walter Klaassen. A distillation of Anabaptist ideas with some attention given to their 20th-century relevance.



The Believers' Church: the History and Character of Radical Protestantism, Donald F. Durnbaugh. Mennonites are part of a perennial search for the true church, also sought by many other peoples.



Coals of Fire, Elizabeth Hershberger Bauman. Seventeen people from the first to 20th centuries who found a way to "overcome evil with good." Family reading.

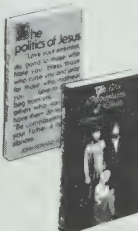
The Complete Writings of Menno Simons

Leonard Verduin (translator), J. C. Wenger (editor). Includes a brief biography by H. S. Bender, and all of Menno's writings, tracts, letters, hymns, and major treatises.



Martyrs Mirror, Thieleman J. van Braght

Read as a recorded account of martyrdom but also to gain an understanding into the Mennonite mentality of the 18th and 19th centuries.



The Politics of Jesus, John Howard Yoder. Yoder's focus on Jesus as a concrete, historical, political figure is an Anabaptist-type interpretation.

The Blue Mountains of China, Rudy Wiebe. A novel with complexities, but the encounter between Mennonites of various generations and countries includes excellent dialogue and understanding.

The editors encourage you to add these books to your family reading. They are available at anniversary discounts on the Quarter Order between pages 2 and 3.

Give a Friend a Free Gift... FESTIVAL QUARTERLY

Name: _____

Address: _____

Name: _____

Address: _____

Name: _____

Address: _____

Return to FESTIVAL QUARTERLY
2497 Lincoln Highway East
Lancaster, Pa. 17602

FQ
1975 Goal:
To hear from every reader!

Visit the 1719 Hans Herr House

Oldest house in Lancaster County, Pennsylvania
Rare example of medieval Germanic architecture
Listed on National Register of Historic Sites,
U.S. Department of the Interior

Enclosed is payment in the sum of

\$..... for copies of the
Hans Herr story by J. C. Wenger, including
full-color reproduction of painting of Hans
Herr House by Andrew Wyeth. \$3.00.

Name

Address

Mail to: Hans Herr House, 1849 Hans
Herr Drive, Lancaster, Pa. 17602

Weekdays 9:00 a.m.-4:00 p.m.

Closed Sundays

Nominal admission fee

Located south of Lancaster,
off U.S. Route 222
Phone 717-464-4438



Administered by the Lancaster Mennonite Conference Historical Society

(This advertisement financed by private contributions)

Should I Travel When the World Is Starving?

by Arnold Cressman

There are good times. There are bad times. But the most confusing times are times when there is an unhealthy mixture of each. These times are like that. When a great many of the world's people are just 'about to close their grasp on the "good life," it turns out that "all curves lead to disaster." What looked like the "good life" comes up empty. Worse, living it is possible only at the expense of an indeterminate somebody. When a move in any direction might well be wrong, it is time for broader perspective.

As a boy on a hilly Ontario, Canada, farm, it was my lot to get the cows. Now how does a short ten-year-old find twelve contented cows on 164 rolling acres? He climbs the windmill. So my little sister asks, "What are you doing?"

I say, "Getting the cows."

And she says, "Up there?"

How do you explain "perspective" to a four-year-old?

There are many ways to get a clearer

outlook in troubled times. One of the best I know is to get with people who have a totally different view of things. An Austrian farmer who appreciates a sunset from his corner of the Alps, a Dutch family who can't understand why one needs both cheese and ham in the same sandwich.

I have seen persons return to America after three perspective-focusing weeks of travel in Europe totally reoriented, knowing exactly where to find the cows. Part of this, admittedly, has to do with a re-discovery of one's roots — spiritual, ethnic, or both. They found how Christian love, brotherhood, community, and a simple lifestyle were deeply set in the very source of their faith.

But even if I have the high purpose of regaining perspective in a mixed-up world, how do I dare spend money at all when people are starving? No one with sensible religious or moral scruples can dismiss the question lightly. The answer can best be found among the

answers to related questions. How much travel? What kind? For what reason? And what will I do to help the starving if I don't go?

A categorical "no" to "shall I travel?" is an over-answer. It suggests that we give up completely in the face of unsolvable problems. Shall we trade every nonproductive effort for food? Would we really want a world without music, without a drama, without art, and in the end, without insight? These things help us to stay whole. So let us print a good book. Let us laugh with a child. Let us sing an exuberant song. Let us enjoy the enriching experience of travel. All of it with realistic perspective in times that are both good and bad.

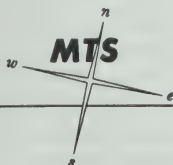
Arnold Cressman is director of Laurelville Mennonite Church Center and co-founder of TourMagination.

Tailored for the traveler

Menno travel service offers you personalized and professional travel planning—at no extra cost.

We've probably been where you're going. No doubt someone from our experienced staff has lived in or visited your destination.

Whether you travel individually or with one of the many group tours we have available, let us tailor your trip to fit your needs.



MENNO TRAVEL SERVICE

102 E. Main Street, Ephrata, PA 17522
800 Second Ave. at 42nd Street, New York, NY 10017
310 South Main Street, Goshen, IN 46526
726 Main Street, Newton, KS 67114

Hungry?

(we have beds too)



**The
Historic Strasburg
Restaurant and Motor Inn**

Strasburg, Pa. 17579
Phone (717) 687-7691

If I Were Traveling North America This Year

by Robert S. Kreider

When we dreamed in CPS days of a postwar world we talked of "Mennonitizing" our way across the country, seeing old friends, and accepting free bed and breakfast in the homes of CPSers from coast to coast. This week I met an Amish friend, whom I had not seen in twenty-six years, and who urged, "Hitch up your horses and come and spend a day with us." That we shall do.

The best way to see Mennonite North America may not be to look up historic Mennonite meetinghouses and cemeteries, or to seek out Mennonite museums and shrines, or to do those quick tours of Mennonite colleges, hospitals, publishing houses, homes for the aged, and headquarters. The best way to see Mennonite North America is to accept any invitations from Amish and Mennonite friends. It is time to revive the waning art of looking up long lost relatives, college friends, persons you met at conference. Failing all that, main street of an Mennonite community has a dozen friendly travel agents—the editor of the town paper, the librarian, a pastor or two—who can give you tips enough for an afternoon of sight-seeing in the community.

No serious traveler dare travel without travel guides. It was hardly published for this purpose and it is a little big, but the best guidebook to Mennonite North America is the four volume **Mennonite Encyclopedia**. This is loaded with information on every Mennonite county, valley, meetinghouse, hamlet—often with maps of the county, valley, or state in which places of Mennonite interest are identified. We urge you find room for a two-foot box of books for your See-Mennonite-America-Holiday: the **Encyclopedia**, by all means; several conference yearbooks with their listings of local congregations; assorted back issues of **Mennonite Life** and **Christian Living** which are full of ideas; and most important, a supply of children's books: **Cherokee Run**, **Rosanna of the Amish**, **Trail of the Conestoga**, **Henner's Lydia**, **Who Wants an Oil Well?** and lots more.

Few valleys are more beautiful and none has a more exotic name than Kishacoquillas, "Big Valley," folded between Stone and Jacks mountains in the heart

of Mifflin County, Pennsylvania. As one stops here and there in that 30-mile long valley reread again **Rosanna of the Amish** for this was her country. The grandest of Mennonite valleys must be the Frazer of British Columbia.

On the eve of the Bicentennial year visit Germantown and Philadelphia before the crowds of 1976 descend. You will love the little stone Mennonite meetinghouse and cemetery on Germantown Avenue. Follow the winding Skippack into the heart of Christopher Dock country to Lansdale to Hatfield to Souderton and then zigzag back and forth to the Perkasies and Deep Runs and Swamps—East and West—and Quakertowns. Take any back road and you will find Mennonite farmsteads and meetinghouses.

If one comes to Pennsylvania one dare not miss Lancaster County. A Mennonite Information Center four miles east of Lancaster City on U.S. 30, the old Lincoln Highway, has travel suggestions in abundance. We once bought a map of the covered bridges of Lancaster County and spent Sundays on our own locating these structural marvels of the past. Lancaster County's pleasures lie along her back roads. Visit the villages with those fascinating names: Hinkletown, Lititz, Paradise, Bird-in-Hand, Stumptown, Ephrata, Mt. Joy, and a dozen more. We encourage you to drive up to the hilltop town of Akron where the North American headquarters of the Mennonite Central Committee are located. Nearby is the Ephrata Cloister, which you must see, where the Seventh-Day Baptists printed in 1748 an edition of the **Martyrs Mirror** for the Mennonites.

We think of other beautiful regions and valleys. We urge visits to the Shenandoah Valley in Virginia cradled between the Alleghenies and the Blue Ridge mountains. There would be Holmes County and Wayne County, Ohio, where you must see Kidron and Berlin and Walnut Creek and Sugar Creek. A drive from Bluffton to Pandora in Ohio will take you through a Swiss community where on mailboxes you will see Mennonite names like Reichenbach, Luginbuhl, Badertscher, Hostetler,

continued on page 24

VACATION WITH MEANING . . .

Summer Program 1975

MAY

- 18-22 Preaching from the Bible
23-26 Weekend for the Deaf
30- LCC Spring Association Meeting
June 1

JUNE

- 21-28 Junior Camp
28- Junior High Camp
July 5

JULY

- 1-5 Farmers and Their Families
6-12 Junior High Primitive Camps I & II
12-19

For more information on any of these and
a complete summer program brochure write: *



LAURELVILLE
MENNONITE CHURCH CENTER

Route 5, Box 145 Mt. Pleasant, PA 15666

- 6-12 Families with a Retarded Child
10-12 Seminar on Retardation
13-18 Anabaptist/Mennonite Heritage
19-25 Backpacking on Laurel Ridge Trail
19-23 Adoptive and Foster Parents Week
20-24 Ministers and Wives Retreat
25- Backpacking on Baker Trail
Aug. 3
26-31 Business and Professional Families

AUGUST

- 4-8 Teacher Effectiveness Training (TET)
9-16 Family Week
13-16 Father-Son Primitive Camp
16-23 Music Week
23-27 Senior High Retreat
24-29 21st Century Lifestyles

SEPTEMBER

- 1-6 Week for Seniors

*or call (412) 423-2056



More than just a trip, TourMagination aims to give you

- "Community on wheels," an experience in Christian brotherhood,
- an opportunity for personal reflection, spiritual renewal, rededication,
- a chance to fellowship with brothers and sisters in other countries,
- a search for authenticity and the contemporary application of the best in our believers' church tradition,
- an invitation to discipleship,

. . . and still show you the most magnificent scenery and charming villages from roads seldom traveled by American tourists.



**TOUR-
MAGINATION**

1210 Loucks Ave.
Scottdale, PA 15683

Plan ahead: All our 1975 tours are now sold out. But send us your name and address anyhow. We'll mail you the information on 1976 tours when available.



Golf at Hawk Valley Is Great

Sand traps, water hazards, big old trees, and many young trees make Hawk Valley interesting. The pleasant Lancaster countryside makes it enjoyable. A par 72 championship course with special tees for ladies. A friendly atmosphere created by friendly people. Owned by Mennonites Phares and Edna Rutt.

RD 1, Denver, PA
17517
(215) 445-5445



HELP REFRESH A KID

**\$35 will help give a needy city child
a two-week country vacation
off the sweltering summer streets**

THE FRESH-AIR FUND

300 West 43rd Street
New York, NY 10036

Enclosed is my contribution of \$ _____

Name _____

Address _____

City _____ State _____ Zip Code _____

All contributions are tax-deductible

Traveling North America

continued from page 22

Amstutz, Basinger, and a score more.

The area of Waterloo and Kitchener is a tourist's paradise. As in Lancaster County one can see for-real blacksmith shops, wagon shops, harness shops, buggy shops, a farmer's market. The Canada Trust has a brochure outlining four or five half- or all-day tours of this heavily populated Mennonite area.

The prairie provinces and states ought not be viewed as a flat, barren region which one endures for twelve hours en route to the Rockies. The prairies have their own unique set of charms.

Every serious Mennonite traveler must go sometime to southern Manitoba. Drive from Mennonite village to Mennonite village—both in the towns west of the Red River—Gretna, Halbstadt, Altona, Eigenhof, Sommerfeld, Rudnerweide, Gnadenthal—and the towns around Steinbach east of the Red River. At Steinbach you will want to climb the old Mennonite mill and buy some stone-ground whole wheat flour from the miller. Not far to the north is Winnipeg with its several dozen Mennonite churches, two colleges, and the biggest Mennonite urban population in the world.

If you are driving west to the Rockies in June detour from the four-lane interstate to see Mennonite communities in their golden month at the height of the wheat harvest. The following in mid-June will take you through Mennonite country and everywhere you will see Mennonite farmers on their combines: Peabody to Hillsboro to Lehigh to Goessel to Newton to Hesston to Moundridge to Inman to Buhler to Burrton to Halstead to Hutchinson (with its mile-long palisades of wheat elevators) to Yoder to Pretty Prairie to Pawnee Rock.

Other ideas of places to see well up in one's mind: the Hopi town of Oraibi in Arizona; the Cheyenne town of Lame Deer in Montana; the Hutterite colony of Wolf Creek to the west of Freeman, South Dakota; Shipshewana, Indiana, in Amish territory; the Mennonite orchards of the Niagara Peninsula in Ontario; the far north Mennonite settlements of Peace River in Alberta. . . .

We, too, hear the call of the road. Some Sunday soon we will be hitching up our horses and going to visit our Amish friend.

Robert S. Kreider is past president of Bluffton College, Bluffton, Ohio, and is currently a visiting professor at Bethel College, Newton, Kansas.

The editors urge you to tear out this page, take it with you when you travel, and support motels and restaurants (opposite side) owned and operated by members of Mennonite groups.

JAMAICA



For reservations

Call:
John Weber
245 Ridge Ave.
Ephrata, PA
17522

Phone: (717) 733-7074

... offers its simple but adequate facilities to individuals, families, or small groups interested in exploring the beauty of Jamaica's north coast, or just to relax on the premises.

PENNSYLVANIA

Bird-in-Hand Motor Inn

32 air-conditioned rooms with individual controlled electric heat, direct-dial telephones, and Inn-Room coffee, laundry, free ice, playground, color TV, and Dutchland guided tours offered. See display ad on restaurant page.

Harvest Drive Farm Motel

Quiet, restful rooms in farm setting with TV, air-conditioning, electric heat. One mile south of Rt. 340 at Intercourse by Clearview Rd., or two miles north of Paradise by Belmont Rd.

Mill Stream Motor Lodge

5 miles east of Lancaster on Rt. 896, between 30 and 340 in Smoketown. Color TV, direct-dial phones, air-conditioning. The Mill Stream Pantry serves breakfast and lunch. A quiet place to stay while visiting the Dutch Family Festival and many other interesting places in Lancaster County. Conference rooms add to Mill Stream's appeal as the ideal location for seminars and retreats ... and our staff will help to work out the details to make the event a success. For reservations write or call (717) 299-0931. General Manager: Eugene R. Witmer.

Willow Valley Farms

A Unique Farm Motel and Family Restaurant in a native Lancaster County setting — 3 miles south of Lancaster on U.S. 222
717-464-2711
(see display in Restaurant Section)

VERMONT

Jean and Wilmer Schmell invite you to Vermont!

The Farmbrook Motel, Calvin Coolidge Highway, Route 100A, Plymouth, Vermont 05056, is a haven for travelers in New England. The Schmells offer you friendship, electric heat, TV, and room coffee. They are located close to six ski areas: Round Top, Killington, Pico, Okemo, Suicide Six, and Mount Tom. Sunday by reservation only. 802/672-3621.



VIRGINIA

Rockingham Motel

U.S. 11 South of 181 Exit 62
Only 6 miles from EMC
Color TV - Room Phones
One Bed
1/\$8; 2/\$10
Two Beds
2/\$13; 4/\$16
Phone: (703) 434-6340
Ivan J. and Anna S. Rohrer, Owners

The editors invite readers to submit names and addresses of additional motels that should be listed in this classified advertising directory so that it may be as complete as possible.

FLORIDA

How about a week or two in a Florida condominium?

Bay Tree Club

(Ask for Apt. C-104 or C-105)
8625 Midnight Pass Road
Sarasota, Florida 33581
Phone: 813/922-0304

Fisherman's Cove

(Ask for Apt. A-306)
8900 Blind Pass Road
Sarasota, Florida 33581
Phone: 813/922-3445

Fisherman's Haven

(Ask for Apt. 402)
9150 Blind Pass Road
Sarasota, Florida 33581
Phone: 813/922-3237

All have two bedrooms, two baths, a living room, and a kitchen. Phares and Edna Rutt hope you enjoy your stay.

Attention Craftsmen!

Beginning in the next issue, *Festival Quarterly* will begin a new classified advertising section called, "Register of Mennonite Craftsmen and Creative Artists." Interested persons should write to *Festival Quarterly*, 2497 Lincoln Highway East, Lancaster, PA 17602. Any member of the various Mennonite and Amish groups is eligible for the listing. It is intended to help craftsmen and creative artists to market their work.

Wednesday is chicken potpie day!

People call it home cooking. That's why they keep coming back every day but Sunday for that special down-home flavor and service at its best. Family-owned and family-operated, along with our gift shop and 32-room motel. The Smuckers invite you to Bird-in-Hand.

Bird-in-Hand Motor Inn and Restaurant



717/768-8271

Bird-in-Hand, PA

7 miles east of Lancaster on Rt. 340



The editors urge you to tear out this page, take it with you when you travel, and support restaurants and motels (opposite side) owned and operated by members of Mennonite groups.

KANSAS

Colonial House

Owned by Hesston College
Hesston, Kansas

Saturday night special — Low German Buffet

PENNSYLVANIA

Bird-in-Hand Restaurant

Family-owned and operated "home-cooking at its best" is a unique experience. Our staff will do everything possible to make your meal a relaxing, enjoyable experience. Banquet and meeting rooms available. See display ad on this page.

1756 GROFF'S FARM

Food experts, such as Craig Claiborne and James Beard, have lauded the Groff bill-of-fare. The Groff Farm has been the subject of stories in the Lancaster, Pa. newspapers, the New York Times, The Saturday Evening Post, and in the Time-Life Cookbook Series called "American Cooking: Eastern Heartland."

Co-author of "Good Earth & Country Cooking"

Reservations A Must

Serving Tuesday Thru Saturday
12:30PM-5:00PM & 7:00PM
Phone 653-1520

Pinkerton Rd./Mount Joy, Pa.

Harvest Drive Farm Restaurant

Located in the gentle rolling hills of the peaceful Amish country on an actual farm. Motel and restaurant owned and operated by Mennonite folks, serving authentic home-style cooking, family-style, dinners and platters, seafood or steak.

You will enjoy our tasty food and scenic dining area or banquet facilities. Located one mile southwest of Intercourse. Take Clearview Rd. off Rt. 340 to Harvest Dr. or two miles north of Paradise off Rt. 30 on Belmont Rd. to Harvest Dr.

You'll be glad you did.



A Unique Farm Motel and Family Restaurant

in a native Lancaster County setting
— Mennonite owned and operated —
64 rooms — large scenic 600-seat dining room — lake, tours, bake shop, gift shop.

featuring
our famous smorgasbord
"all you can eat"

3 miles south of Lancaster on U.S. 222
open 6:00 a.m. to 8:30 p.m. 717-464-2711

MARYLAND

The Casselman

For Travelers Since 1824



THE FINEST IN COUNTRY STYLE
FOOD and GOOD
CLEAN HOTEL ACCOMMODATIONS

YOUR HOST:
Mr. and Mrs. Ivan J. Miller

ON MAIN STREET
GRANTSVILLE, MARYLAND
On U.S. Routes 40 and 219

Penn Alps, Inc.

Pennsylvania Dutch Restaurant
Largest Handicraft Shop in the Alleghenies
Craft Demonstrations in Summer

Open Year Round — Closed Sundays
One mile east of Grantsville, Md.
U.S. Route 40
Telephone: (301) 895-5171

The editors invite readers to submit names and addresses of additional restaurants that should be listed in this classified advertising directory so that it may be as complete as possible.

FQ
1975 Goal:
To hear from
every reader!

Mennonite Literature

continued from page 11

treasure of undiscovered Mennonite literature that is both art and truthful.

Who are we Mennonites? Kindly don't divide my one flesh-spirit into two pieces. It hurts. Yet people are doing it all the time. One group says they are after "truth," God's truth, and they bone up on Menno Simons, Grebel, H. S. Bender, and Myron Augsburger, and then declare these people can tell me who I am. My heritage. My soul. The Christian life.

Another group says they are after "art," and they study up on Vondel, Arnold Dyck, Christmas Carol Kauffman, and Rudy Wiebe. The writing of our people. Which am I? This ideal Anabaptist believer or that tough Canadian-American frontier hero?

There is a great proverb: "You shall know the truth, and the truth shall set you free." Not half of the truth; our ideals, who we wanted to be and who we want to be now. Or the other half; reality, who we were and who we actually are now. All of the truth.

Move One is a recovery of the forgotten half of our souls. It is very important that Mennonites begin a recovery of their own literature soon.

If you move . . .

place label here

New address _____

mail to:
FESTIVAL QUARTERLY
616 Walnut Ave.
Scottsdale, Pa. 15683

New Title for Merle Good Movie

The feature motion picture based on Merle Good's novel *Happy as the Grass Was Green* will soon go into international release with a new title, *Hazel's People*, it was announced recently by Good, who is also associate producer of the film which stars Geraldine Page and Pat Hingle.

"As a result of intensive research prior to our national break," Good explained, "The title kept coming up as a liability in our test marketing. Recall was one problem. Another was the association of 'grass' with drug pictures. So I suggested the title *Hazel's People* and we decided to officially rename the film."

Good also announced that his production company had entered into a worldwide distribution contract for *Hazel's People* with Gateway Films of Valley Forge, Pennsylvania. Plans call for a Winnipeg break on May 24 at the Playhouse Theater and a Philadelphia two-dozen theater break in September.

"We are very concerned that anyone who may have seen the film with its original title in its various previews in or near Mennonite communities will not think that *Hazel's People* is a new film when they read about it in the national media," Good stressed. "There has been minor editing, but 98% of the film is the same. We don't want anyone to feel cheated. We want to get the word out so people who've seen the film won't go to *Hazel's People* thinking it's a sequel."

To date the film has broken local theater records in nearly all of the theaters where it has played under the old title. Gateway Films plan a big effort for its September opening, including national talk shows, big city news-

paper interviews and reviews, and national magazine coverage.

Herald Press has also announced that they will join Pyramid Publishers of New York in releasing a new paperback movie tie-in version of the novel with artwork and eight pages of photographs. Herald plans a major promotional and advertising effort to the religious trade and Pyramid has selected the novel as their "Paperback of the Month" for August, planning "for distribution" and an author's tour with a first printing in excess of 100,000 copies.

"Negotiations for an eventual TV airing of the movie and a possible TV series spin-off are in the works," Good added. "And Gateway has developed a strategy by which the film will be shown either in theaters and/or on television in every country of the free world over the next three years."

Good stated that this announcement culminates a year and a half of tough, complicated negotiations. "What we wanted was the chance. Now it's up to the film itself. Whether it succeeds remains to be seen."



Award-winning actress Geraldine Page as Anna Witmer in *Hazel's People*, formerly *Happy as the Grass Was Green*.

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Toward Greater Holiness in Holy Land Travel

The ethics and values of international travel for Christians have rarely been adequately examined, and nowhere is this truer than with travel to the land of the Bible. The assumptions surrounding Holy Land travel have often left travelers uncritical and unguarded, hence easily subject to many abuses.

Pulling wool over people's eyes in the routine promotions has become quite serious. Most travelers are not sufficiently aware of the extent to which the promoters are eager to harvest political hay and squeeze commercial advantage from every Holy Land pilgrimage.

The pastors of North America, anxious to make the trip, but unable to afford it, and sometimes eager to supplement meager incomes, have shown themselves particularly gullible, and their followers with them.

One wholesaler of tours, for instance, advises ministers how they can earn their own trip and receive additional cash—\$4,000 to be exact—by recruiting forty paying passengers for a tour. The many

advertisements in the religious press suggest the effectiveness of these schemes.

Ministers might and should be paid for their time as well as their ticket if they host a good tour. But when the publicity reads that "your tour members are in no way paying for your trip" you suspect that there may be some hanky-panky. Another brochure projects earnings above trip costs of \$9,100 for hosting a 44-person 15-day tour. In other words, the unwary may find themselves misled and exploited.

There are many honest promoters and tour conductors. But the first rule for a holy experience in Holy Land travel calls for carefully choosing one's travel agent and tour host. Especially pious-sounding publicity must be carefully watched.

The tour package too should be closely examined for value related to cost. The packages vary greatly and sorting out the best value in international travel is becoming almost as difficult as selecting the most, the best, and the cheapest

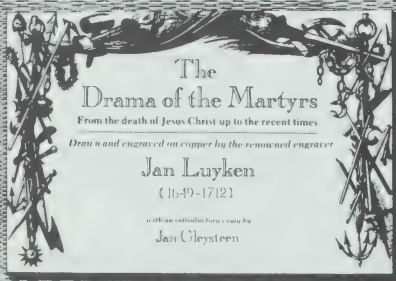


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May 30-31, 1975

Lancaster Mennonite High School, Lancaster, Penna.

by Frank Epp

Frank Epp (listening in photo at left) is president of Conrad Grebel College and author of many books, among them, Whose Land Is Palestine?

from the multiplicity of packages on the grocery shelves.

The economic, religious, and political implications of Holy Land travel should be reviewed also in other ways. Sometimes it seems that the massively commercialized twentieth-century tourist phenomenon, with its undercurrents of glorification of political and military success, bears resemblance to the Crusades of 1,000 years ago, especially in its overriding disregard for the people of the land, whose home it has been for centuries. Such callousness in Holy Land zealotry must be diligently resisted.

For a true religious experience, travelers should seek out not only ancient rocks and so-called holy places, but also the holy people living there today. It is one thing to worship where Jesus once walked and quite another to follow Him where He is or would be walking today—with the poor, downtrodden, discriminated-against masses. No doubt, Jesus' road to Galilee today would be via the refugee camps in Jordan.

The promoters are anxious to make Holy Land travel a very happy experience, but there is agony in the Holy Land today! No Christian pilgrimage is complete without acquaintance with the grief of the once-persecuted and still-sorrowing Jews from Europe and the oppressed and bitter Arabs in Israel.

Travel to the Holy Land has political dimensions and no Christian tourist does justice to himself, to his Christianity, or to the area without visiting both sides. A Holy Land tour is incomplete, if within Israel it avoids close contact with the Arabs and if within the Middle East it does not include at least one Arab country, and preferably more.

This tourist-journalist for one cannot any more imagine a true Holy Land experience without a visit to the Palestinian refugee camps in Jordan, Lebanon, or Syria, or without a meeting with the Christian leaders of Cairo.

Tourism should benefit the local residents economically, especially if their countries are desperately in need of

development. While it isn't necessary always to pay the prices first asked in the marketplaces, Christian tourists should overcome their compulsion to bargain away all the profits for local merchants and their supplies. The craftsmen and craftswomen, who provide the most cherished souvenirs, are artists, and they, too are worthy of their hire.

And the economic benefits should flow to the residents in other ways. Christian tourists should request from their agents that they be housed in domestically owned hotels and services by local guides. Those luxury packages, which basically benefit only Western investors, should be avoided.

In conclusion: travelers should be sensitive to other cultures, other peoples, other values. For the sake of true holiness, they should leave their own provincialities behind, as far behind as possible, when they go to the Holy Land. That, after all, is a major reason for traveling in the Middle East.

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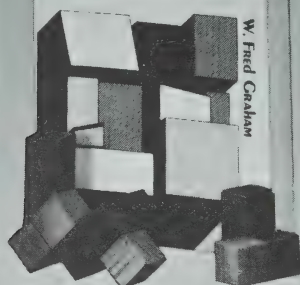
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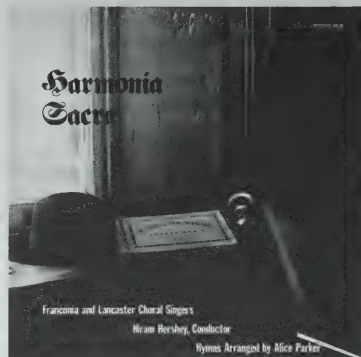
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We at the **Festival Quarterly** wish you the best in this 450th anniversary year of the beginnings of Anabaptism. Here, at special prices to **Festival Quarterly** readers, are offers that can add meaning at this particular time of remembering our history and faith.

Harmonia Sacra is a new record of hymns arranged by Alice Parker from the 19th-century hymnal, **Harmonia Sacra**. The album includes 13 songs from the earliest editions of the old songbook, compiled for a Mennonite singing school in the hills of Virginia.

The music is sung beautifully by the Franconia and Lancaster Choral Singers, directed by Hiram Hershey. We hope you enjoy it!

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See Section A of the Quarter-Order between pages 2 and 3. Postage and handling FREE on cash orders.

Busy Summer Planned at Dutch Family Festival

In a few weeks the Guernsey Cattle Sales Pavilion along Route 30 east of Lancaster will undergo its annual metamorphosis — to become the Dutch Family Festival. Screens are hung, walls are stood in place, the main stage and other small stages are nailed in, kitchen and farm centers assembled, and the craftsmen set up. Meanwhile the daytime cast goes into rehearsal, and the cast for *What a Peculiar People!* work into their roles. And on June 25, the big sales building turned Festival, opens to visitors.

It's an annual event but this year the Festival promises some new features, along with its traditional ones.

The hour-long show which runs nine times daily, except Sundays, will include for the first, a segment, "On Growing Up Amish," a pastoral piece done with seven screens of slides and music.

Many visitors come to Lancaster and leave again with a long list of ideas about the odd behavior and strange practices of the Amish and Mennonites. "On Growing Up Amish" and the "Pageant of the Plain People" give an inside, interpretive view of the attitudes and spirit of these people.

Says the Amishman in the Pageant, "We are not museum pieces, stamped out of some identical Amish cookie cutter; we are individuals just like other men, some of us very intelligent, some less so, and most of us in between. We laugh and cry, we sing and pray, we work hard and eat and make love. And our goal is to be at peace with ourselves, our neighbors, our environment, and our God."

Two new craftsmen will join the Festival this summer. Anita Lehman,

Newton, Kansas, will work as a potter, and Willard Wyse, Midland, Michigan, as a glassblower, during July. Quilter Emma Weaver is returning, along with woodturner Jake Brubaker, woodcrafter George Martin, and folkartist Aaron Zook with his three-dimensional carved paintings. The kitchen and farm centers will be in full swing by opening day.

Among the daytime cast are Titus Peachey, Irwin, Ohio; Pat Lehman, Ken Reed, Don Clymer, and Annette Diffenbach, with Kenny Pellman as host and John Miller, as manager, all from the Lancaster area.

Each day the Festival closes at 7:00 p.m. to prepare for an evening play at 8:00 p.m. Opening June 27 and running through July 25 is *What a Peculiar People!* by Merle Good and Ken Reed. It is an evening of drama, exploring Mennonite identity and emphases, with audiences selecting scenes for the cast to perform.

Then on August 1, *Today Pop Goes Home*, a sensitive look at a family coping with their aging father, opens. The play, by Merle Good, runs through August 30.

Four Monday evenings are devoted to the Festival Cultural Series. Guests this summer are Paul Erb and Dan Yutzy, July 7; Rhoda Oberholtzer, July 21; Lawrence Hart, August 11; and Lowell and Miriam Byler, August 25.

"People meeting people is what it's all about," states Phyllis Good, who produces the Festival each year with her husband, Merle, who agrees. "We haven't learned very much about our faith until we examine how it's reflected or not reflected in our symbols, our traditions, and our way of life."

Summer Events at the Dutch Family Festival

What a Peculiar People!

June 27 — July 26

8:00 p.m. Tuesday through Saturday

Please send me _____ tickets \$3.50, \$3.00, or \$2.50

(circle one) for _____

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Today Pop Goes Home

August 1 — August 30

8:00 p.m., Tuesday through Saturday

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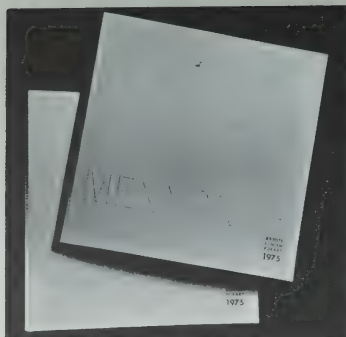
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MENNONITE ARTISTS CONTEMPORARY 1975

The book catalogs 54 current Mennonite artists of North America. Most of them were represented at Goshen College February 2 to March 16 in the Mennonite Artists Contemporary 1975 exhibition, which was considered the first exhibit of its kind.

The artists list their childhood homes in 11 states, two provinces and three overseas countries. For example, native Pennsylvanians are:

- Joseph Alderfer, graphic artist, printmaker
native of Scottdale
- Mary Lou Brubaker, printmaker, painter, potter
native of Manheim
- Sylvia Gross Bubalo, painter-poet
native of Doylestown
- Ruth Eitzen, sculptor-painter
native of Lititz
- Orpha Hege, fiber artist
native of Smoketown
- Naomi Limont, printmaker, painter
native of Chester County
- Roy M. Martin, graphic artist, photographer
native of New Holland
- Ivan Moon, illustrator, painter
native of Watsonstown
- Warren Rohrer, painter
native of Smoketown
- David Zeiset, photographer, painter
native of Hatfield

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TRENDS IN MUSIC

— notes from a musician —

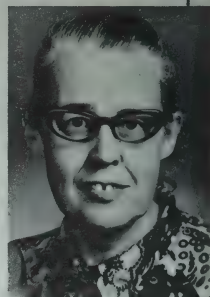
Hymn Singing Among Mennonites

After working with the MENNONITE HYMNAL compilation for eight years, I viewed its publication in 1969 with anxiety. Would congregations be able to tolerate the degree of change it presented? Would the changes we made be improvements for most people or irritating reminders that a committee had tampered with familiar material? Would individuals experience something akin to grief at the absence of old friends among their texts and tunes?

In the five years since its publication, I have been amazed at the buoyancy and flexibility of congregations in coping with change. Of course, many people have missed songs. The question of a twelve-year-old at General Conference in Turner, Oregon, 1969, "Why did you leave out my favorite song — 'The Light of the World Is Jesus'?" still haunts me occasionally. Why did we? But the fact remains that congregations are able to deal with disappointing losses by absorbing the new. Their openness has led not only to using the MENNONITE HYMNAL imaginatively but also to accepting supplements in the form of guitar songs and Scripture songs. As a result the musical experience of many congregations has expanded dramatically within the past few years.

Singing with congregations during these years has led me to reflect on the importance of hymns to Mennonites. Something happens in hymn singing that transforms people momentarily. It is probably related in part to the artistic impact of the text and tune. Even a simple four-phrase tune presents an invitation to a journey from the beginning to the end — through tension and repose, through musical questions and answers, to a climax and back down. It presents a unique interweaving of emotions — an important experience that distinguishes the arts from other disciplines. Although I remember well the

Mary Oyer is a musician, professor of music at Goshen College, and served on the Joint Hymnal Committee who produced *The Mennonite Hymnal*.



days when artistic values were suspect in worship because they might confuse its focus, those values exist whether acknowledged or not.

But I believe the artistic value is slight compared with the meaning of the hymn in congregational context. Ethnomusicologists, who study music in its ethnic setting, would certainly notice that the tune is enhanced by the group. The group brings it to life. In fact, in unaccompanied singing the presentation of the music is totally dependent upon the group's commitment to making it go, I suppose it is partly this sense of commitment which moves me when I participate.

The nonverbal character of music (which is also part of its artistic nature) contributes uniquely in a word-centered Mennonite service. Our longing to push beyond words to communicate with God and one another heightens the value of music in the group.

Hymns also satisfy the human need for ritual. Mennonites have rejected a liturgical structure with its combination of repeating and changing elements. But a liturgical service speaks to the need for the habitual and familiar items by prescribing their return. I believe Mennonite groups return to the familiar in a less patterned way by repeating the same small collection of hymns again and again.

In addition, hymn singing is important because it partakes of so wide a range of sources. Although we have occasional Mennonite hymn writers and composers of tunes, relatively few of our resources are Mennonite. We have borrowed even more freely than have the Lutherans, Calvinists, or Anglican psalm-tune composers. If borrowing leaves a little evidence of a distinctly "Mennonite" tradition of composing, it does offer great breadth and richness of experience from varied traditions.

I suspect that hymn singing will continue to thrive among Mennonites as hymnbooks come and go because the act of singing in a group speaks for a congregation in a vital way.

A Brief Vacation—Vittoria De Sica does honor to women in this portrait of a middle-aged mother, harassed, overworked, and unloved. Although the romance that flares for her seems stretched, her character is solid throughout, gently and sensitively drawn. A masterful acting job by Florinda Bolkan. (7)

A Woman Under the Influence—An embarrassing and painful movie to watch. Mabel Longhetti will engage you in her struggle to keep from succumbing to pressure—to be the perfect wife and super mother. Bravo to actors Gena Rowlands and Peter Falk, and to John Cassavetes who conceived of it all. (9)

An Abduction—Fiery Queen Christina of Sweden gave up her throne in 1654 to find refuge in God. Despite strong performances by Liv Ullmann and Peter Finch, the film is more fragmentary than convincing. (4)

Alice Doesn't Live Here Anymore—Here's a woman, forced into independence when widowed. It's tough being a free woman; it takes practice. Ellen Burstyn does a fine job as Alice trying to stand on her own two wobbly feet. Another interesting character played out in a weakening story with an organ music ending. (7)

The Dove—A slender story line with zero imagination. Too typical of the kind of hollow pictures made as family fare. A boy takes his sloop across the ocean and has a rough time. (2)

The Gambler—A spotty film with excellent moments about a bright professor who's destroying himself with reckless gambling. California Split's better. James Caan performs with remarkable skill. (5)

Gold—Roger Moore and Susannah York turn up in South Africa, and Roger actually gets wet and

dirty in the gold mines. Once again—flimsy characters wing a melodramatic script. If only the story would have washed away in the mine flood. (3)

The Great Waldo Pepper—An unusual mix of delight and enhanced by strong acting and effective directing. Robert Redford in his usual excellence plays a stunt flier behind his times who's distressed by being grounded and obsessed with the question of how great he could become, were he given the chance. Good family fare. (7)

La Rupture—A puzzling piece about love and possessing another person, and the nature of reality by French director, Chabrol. Troubling and complex. (6)

The Man with the Golden Gun—More 007 adventure with Roger Moore. This time the villain threatens an energy crisis. New gadgets but not much new story. (3)

Open Season—A frightening story about some hunting buddies who find bizarre diversions. Unduly manipulative in its execution. (3)

Paperback Hero—A pure smart aleck gets everything he deserves in this sagging story of a bored small town gang in Saskatchewan. Striking photography. (4)

Rafferty and the Gold Dust Twins—Although not much really happens, these three rootless "orphans" who bump into each other will captivate you. Good characterizations from Alan Arkin, Sally Kellerman, and Mackenzie Phillips. (6)

Report to the Commissioner—Another sensitized cop story, this one with a good deal of pathos. But it turns to soap in the end, unfortunately. Michael Moriarty is convincing. (6)

Shampoo—Warren Beatty actually gets preachy in

this whipped cream flick. He means it to be a philosophical look at the deception in our world but he goes about it too obviously. At least there's good acting but that's hardly worth the ticket. (4)

Stavisky—Oh, the corruption of the upper class. Story of a powerful ne'er-do-well in France in the '30s, embroidered with lovely costumes and rich settings. Skillfully told. (6)

The Stepford Wives—Watch out! Here's a thriller with little blood because a lot of the characters aren't human. See if you know who. Katherine Ross and Paula Prentiss do splendidly. (6)

Steppenwolf—This story of the mind should have stayed on paper instead of going to the screen. It's boring and lacking, although Max von Sydow does well as the lead. (4)

Ten Little Indians—Another Agatha Christie mystery, set in the Middle Eastern desert. Ten people gather to party, only to discover a murderer among them. Not quite engrossing; not very involving. So you don't really care about the characters as they die one by one. (5)

The Yakuza—A sometimes brutal, sometimes exotic story of a man (Robert Mitchum) who gets involved with the Yakuza (a Japanese version of the Mafia). It isn't trite but it doesn't hold together either. Acting is strong, but somehow the mood doesn't fit the story. (4)

Young Frankenstein—Topflight Mel Brooks corniness in every detail. From the zipper in the monster's neck to Mary Feldman's wandering eyeballs, this film bounces one joke off another to the end. (8)

Films are rated on a scale from 1 through 9, based on their sensitivity, integrity, and technique.

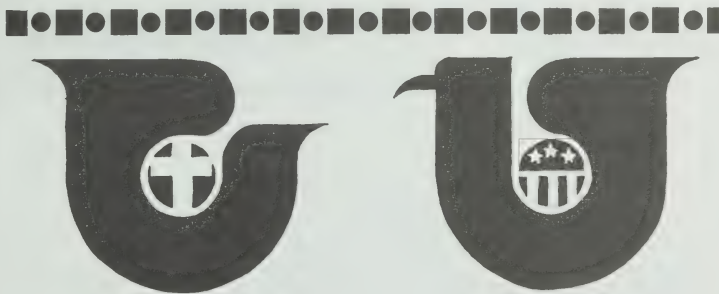
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Thank you very much.



A PEOPLE OF TWO KINGDOMS

The Political Acculturation of Kansas Mennonites

by James C. Juhnke

How do voluntarily-uprooted people respond to their new country? How does a country respond to its newcomers? What can be learned from seventy years of history of people who feel an inescapable tension between dual citizenship—in "the kingdom of this world and the kingdom of our Lord"? What explains the fact that in their 100 years in Russia, the Mennonites with few exceptions did not learn the Russian language and yet within fifty years in the United States had largely given up German in favor of English? What changed the persecuted people of the 1500s to the "good citizens" of the nineteenth and twentieth centuries? Dr. Juhnke answers these questions by telling the story of a particular ethnic group, but it is also a story of any pilgrim people.

215 pages, hardback, illustrated \$7.95

Available at your local bookstores.

A FAITH AND LIFE PRESS PUBLICATION.

The Seven-Per-Cent Solution, Nicholas Meyer. Dutton. 1974. 253 pp. \$6.95.

Whether you're a longtime Sherlock Holmes fan or not makes very little difference when you sit down with **The Seven-Per-Cent Solution**. The intrigue envelops you right away. And the temptation to outguess Holmes, the super-sleuth, is there strong as ever, providing half the fun for the reader.

But it's a double-edged detective story this time. You see, Holmes has developed a crippling cocaine habit which ruins and distorts his senses.

So Dr. Watson and harmless archenemy, Professor Moriarty, set bait for Holmes (thus appealing to his detective reflexes) designed to lead him directly to Sigmund Freud, known to cure cocaine addicts. It works. Holmes picks up the scent, following it straight to Freud's door. But that's only the beginning.

Together Holmes and Freud, each a detective in his own way, ferret out a fat mystery



Nicholas Meyer



James Herriot

in a psychiatric hospital with enough intrigue to satisfy both their specialties.

But then Meyer asks us to swallow a lot: supposedly the two men, with Watson in tow, stave off a major war. It's too big a jump and the illusion is broken.

The characters are delightfully sketched, although Freud is ambiguous. And the atmosphere is right so that you may find yourself trying to brush the swirling mists from around your own head.

All Things Bright and Beautiful, James Herriot. St. Martin's Press. 1973. 378 pp. \$8.95.

This book can make putting a ring through a wild bull's nose look almost like a picnic. Or delivering a lamb on a windy hill in the middle of the night in the middle of winter, seem like an agreeable idea.

You can't call veterinarian James Herriot a romantic, but he does write with some of the greatest wit and warmth you'll find anywhere. Even about the most unpleasant things — no matter whether it's having his hat (while he wore it!) kicked to shreds by a horse or trying to save Mrs. Dimmock's potbellied pup.

He peoples his Welsh hills with a lively and colorful bunch of men, women, and animals and that's what makes this book full of charm for anyone. Don't be mistaken. This is no Disneyland of smiling animals with perfect physiques. Herriot's animals are smelly and dirty with all the biological problems a veterinarian normally deals with. And their masters are equally real; peculiar personalities full of quirks with moments of tenderness and humor.

Herriot lives and writes with his chin up. His sense of humor and curiosity sometimes get bewildered by events, but they survive healthily. His gift is delighting in the ordinary — with gusto.

Something Happened, Joseph Heller. Knopf. 1974. 569 pp. \$10.00

Something Happened is not recommended for church libraries. It is vulgar and depressing. **Something Happened** is funny, gallows humor. **Something Happened** is from the man who brought us *Catch-22*, the book that makes war look like no fun.

Nothing happens in **Something Happened** until page 560. Until then, mistress by mistress, day by day, talk by talk, fear by fear, Bob Slocum (the hero) tells his own story. About page 560, Slocum gets a promotion and his son is killed. I felt wounded as I read **Something Happened**. "Is that all there is to life?"

You might come away feeling good. **Something Happened** is not about Mennonites. Among us, silence and reserve are virtues. Bob Slocum talktalktalktalks. And doesn't communicate his feelings to his listener. (He can never say those three words, "I love you," by themselves.) It is a relief to know that we reserved people aren't the only ones who can't express feelings.

Should you read **Something Happened**? Maybe. It is an overwhelming book. Unfortunately, Joseph Heller has the same problem his hero Slocum does: talktalktalktalk. He could have talked 200 fewer pages.

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SEMINAR IN SIXTEENTH-CENTURY ANABAPTISM			SEMINAR ON CROSS-CULTURAL ISSUES
Unit I. Historical Issues in the Light of 450 Years: an expansion of the biennial Institute of Mennonite Studies Anabaptist Seminar. Led by IMS Director C. J. Dyck, it will feature additional lectures by several Anabaptist scholars on such issues as theology of mission, doctrine of the Holy Spirit, and so on. Lecturers: C. J. Dyck J. Denny Weaver Leland Harder Calvin Redekop Hubert Brown Ray Gingerich	Unit II. Church-State Issues in Anabaptism: an exploration of the issues arising out of Swiss Anabaptism's understanding of the relation between church and state. Instructors: A. J. Klassen, Myron S. Augsbarger	Unit III. Baptism Theology in Anabaptism: a historical survey of the writings of several early Anabaptists on the biblical pattern for baptism. Instructor: Rollin Armour	Unit V. Seminar on Cross-Cultural Issues: a study of problems which confront Christians when they attempt to minister in contexts different from those in which they have been reared. Instructor: Robert Ramseyer.
Unit IV a/b. Biblical Studies on Discipleship: an examination of some of the biblical materials studied by the Anabaptists in their search for obedience to Christ. Instructor: David Schroeder.			Clip and Mail AMBS 3003 Benham Ave. Elkhart, IN 46514 Please send me more information on the Seminars' summer courses. I am particularly interested in Unit I____, II____, III____, IVa/b____, V____, VI____. Name _____ Street _____ City _____ State _____ Zip _____ My vocation is _____
Unit VI. MIDDLE EAST STUDY TOUR AND FIELD ARCHAEOLOGY (Egypt-Jordan-Israel) June 15-July 7, 1975 (plus 2 week optional on-site excavation) The primary purpose of this three-week tour and optional on-site excavation is to gain deeper insight into biblical material through the study of Palestinian geography and archaeology. Instructors: Millard Lind and Elmer A. Martens.			

NOTE: Each week carries one semester hour of graduate-level academic credit. Availability of on-campus housing is somewhat limited.

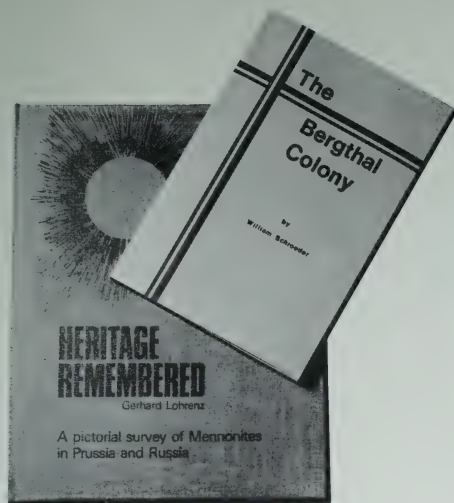
Question: What is FQ's 1975 goal?

Answer: That's right. To hear from you.

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I find that many jokes with which Mennonites regale themselves were never intended for public consumption. Aimed only at the insider, they do not always compliment our ethnic intelligence. But we laugh because we can see the incongruity between our haloed image of the Mennonites and their actual behavior at times. The image sets them up as nonworldly, frugal, hardworking, super-pious individuals who are very conscious of being God's elect without much apple-polishing. The humor comes when we see them as human beings.

I find people transforming all kinds of minority jokes (Jewish, Polack, black) into Mennonite terms, and then enjoying them every bit as much again, with the Mennonite coming out the shrewdest. Like other minorities, these jokes help us find our group identity. Perhaps they also define our true values for us, as does this one.

A Jew, a Scotsman, and a Mennonite were explaining how they decided on the amount of their tithe. The Jew said he drew a circle on the ground, then threw his money into the air. Whatever landed in the circle belonged to God. The rest remained his.

The Scotsman said he also drew a circle on the ground, but he divided it in half. The money that fell into the right half belonged to God, and the money that fell into the left half remained his.

The Mennonite had a different plan. "I also throw my money into the air," he said. "The money that stays in the air belongs to God. The money that falls to the ground is mine."

• • •

Most Mennonite jokes are about men or about the group collectively. The newer jokes seem to be about the difficulty of women in finding new niches in church life. Elaine was the first woman elected to the church council by her congregation. As she walked into the council chambers for her first meeting, one of the men commented cheerily, "Oh, are we going to have refreshments tonight?"

• • •

Q. — What is the smallest book in a Mennonite college library?

A. — A book on war heroes.

The editors invite you to submit humorous stories and anecdotes that you've experienced or heard. We are not interested in stock jokes — we want human-interest stories with a humorous "Mennonite" twist. Keep your submissions to no more than 100 words and send them to Katie Funk Wiebe, Tabor College, Hillsboro, KS 67063. She will give credit to anecdotes she selects.

CONTENTS

This Quarter's Book Offer	2	If I Were Traveling North	
Did You Know That . . .	4	America This Year	22
Letters	9	Directory of Mennonite Motels	25
Mennonite Literature? No Kidding!	11	Directory of Mennonite Restaurants	26
Forum	12	New Title for Merle Good Movie	27
Roy Umble: Son, Teacher, and Coach	14	Toward Greater Holiness in Holy	
At the Schools	16	Land Travel	28
Cultural Calendar	16	This Quarter's Other Offers	30
Quarterly News	17	Dutch Family Festival News	31
Communication Byline	18	Trends in Music	32
Mennonite Books: In Review	19	Quarterly Film Ratings	33
Anniversary Book Offers	19	Best-Selling Books: In Review	34
How I Can Travel When the World		Reclassified	35
Is Hungry	21		

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Scottdale, PA 15683

Book Offers — pages 2 and 3

WHAT A PECULIAR PEOPLE!

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Forum: "I Am
Not a Cultural Mennonite"

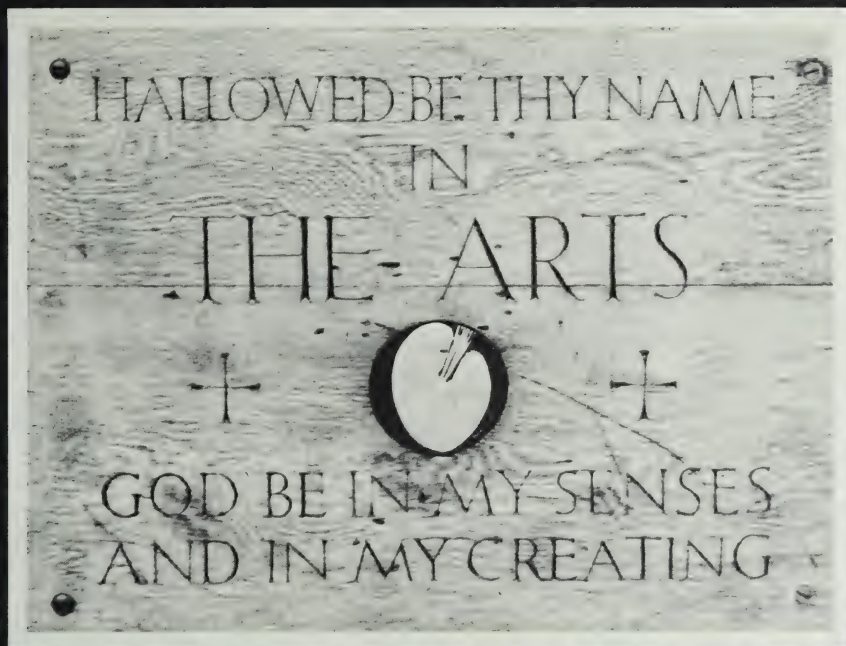
Music Making in Winnipeg

Must Our Mission Destroy Our Symbols?

FQ
1975 Goal:
To hear from
every reader!

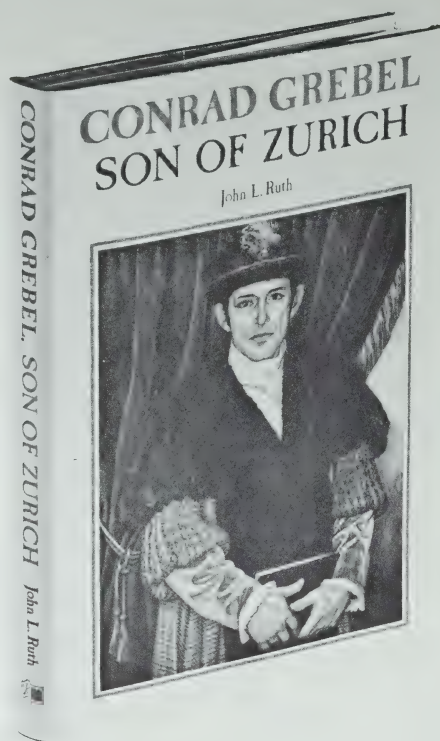
August, September, October, 1975
festival quarterly
exploring the art, faith, and culture of Mennonite peoples

**The
Eternal Quarrel:
Money and the Arts**



Special Arts and Business Supplement Begins on Page 15

Conrad Grebel Brought to Life . . . and



Contents

1. An Alpine Hike
2. A Christian City
3. Newcomers in Paris and Zurich
4. Idle Scholar, Passionate Lover
5. Conrad Finds a Cause
6. The Council and the Gospel
7. Bible-Studying Brothers
8. A Momentous Meeting
9. Determined to Testify
10. Gruel, Bread, and Water
11. Sudden, Sorrowful News
12. A Meditation

FQ price -- \$5.95
(Regular price -- \$6.95)

-- see **How to Order**, page 3 --

-- a book that belongs in every home and church library --

"Conrad Grebel is the best written and most faithful re-creation of the sixteenth-century Anabaptist personality we have in English," John A. Lapp in *Festival Quarterly* (see page 23).

On the cover: a plaque mounted on the ruined walls of the bombed cathedral, Coventry, England.
Photo by **Festival Quarterly** staff.

*Author John Ruth,
Mennonite pastor,
professor, and historian
from Harleysville,
Pennsylvania.*





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A. Main Offers (see pages 2, 3, and 30)



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— An Amish Family (Naylor)	5.95	5.25
— Record: Sing Alleluia	5.98	4.98

B. Past Offers

— The Community of the Spirit (Kraus)	2.95	2.70
— The Simple Life (Eller)	2.25	2.10
— Mennonites in Canada (Epp)	9.95	8.95
— Hutterite Society (Hostetler)	14.00	12.90
— An Introduction to Mennonite History (cloth)	6.95	5.95
— An Introduction to Mennonite History (paper)	3.95	3.55
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C. Books as Advertised

— Page 5 Mennonite Community Cookbook (Showalter)	8.95	8.95
— Page 6 A People of Two Kingdoms (Juhnke)	7.95	7.95
— Page 26 Vignettes of Spain (Hess)	1.55	1.55
— Page 35 Fill My House (special FQ price expires Sept. 15, 1975)	3.25	3.00

D. 1975 Anniversary Specials (see page 23)

— Anabaptism: Neither Catholic Nor Protestant (Klaassen)	4.95	4.45
— The Believers' Church (Durnbaugh)	7.95	7.15
— Coals of Fire (Bauman)	2.95	2.65
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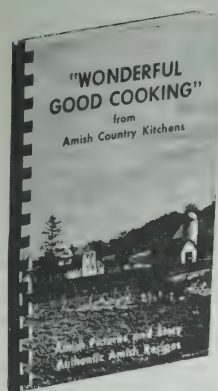
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This Quarter-Order expires on November 30, 1975.

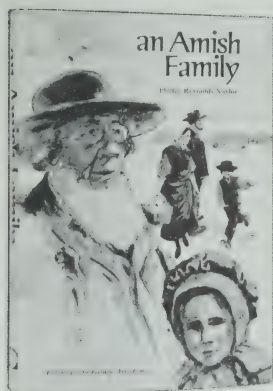
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Past offers also listed on Quarter Order.

The FESTIVAL QUARTERLY is published quarterly by Dutch Family Festival at 616 Walnut Ave., Scottsdale, PA 15683, and is distributed free to the Festival mailing list. The QUARTERLY is dedicated to exploring the culture, faith, and arts of the various Mennonite groups worldwide, believing that faith and art are as inseparable as what we believe is inseparable from how we live. The editors seek to clearly identify promotion of Festival projects and news and keep such items apart from general editorial content. The QUARTERLY is made financially possible through sale of advertising, mail orders, and dollars from our readers to the Voluntary Subscription Fund. Copyright © 1975 by Good Enterprises, Ltd. Vol. 2. No. 3. All correspondence should be addressed to the FESTIVAL QUARTERLY, 2497 Lincoln Highway East, Lancaster, PA 17602. Controlled circulation postage paid at Scottsdale, PA 15683.



Phyllis
and
Merle

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EMC's strength continues to be its faculty and student body. Teaching faculty strive to integrate Christian faith with their academic disciplines. A vigorous academic climate is readily evident as Mennonites of diverse backgrounds and viewpoints come together with students from other denominations. In addition, 30-40 internationals each year significantly enrich the campus.

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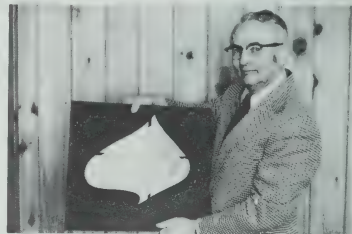
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Eastern Mennonite College, Harrisonburg, VA 22801

FQ

DID YOU KNOW THAT . . .

Four Eastern Mennonite College professors will be able to pursue writing, music, and art projects because of 1975 faculty research grants. Author **Omar Eby**, chairman of the English department, will receive partial support for writing his seventh book (third novel), *Paxboy*. History professor **Samuel Horst** is receiving funds for the preparation of a "Directory of Teachers of Blacks in Virginia, 1861-1870." **Carol Weaver**, music instructor, will complete an original "mass" for soloists, chorus, and orchestra. And **Stanley Kauffman**, art department chairman, can continue on his photographic record of early Amish houses in Holmes County, Ohio. The grants are awarded annually on a competitive basis by the faculty research committee, whose aim is to encourage creative work by faculty.

David Dueck of Winnipeg will begin production of a 30-minute, 16 mm film in September, tentatively titled *Mennonite Mosaic*. The subject is the migrations of Mennonites from the beginnings in Switzerland into the hills, to Prussia and Russia, and then to North and South America. **Waldo Neufeld** is executive producer of the film, which is being financed by the Crosstown Credit Co., a Mennonite credit union in Winnipeg. Screenplay writer is **Larry Kehler**, editor of *The Mennonite*. According to **Dueck**, the film is "to give the younger generation a feeling for where we are now, and to make our peace position clear."



"Getting the Pieces Together Around the Cross" is the title of this piece of "redemption sculpture" by **Ralph M. Holdeman**, Elkhart, Indiana. The design is an adaptation of the Associated Mennonite Biblical Seminaries' symbol of the cross imposed on the flame of the Spirit, originally developed by **John Hiebert**, Newton, Kansas. The sculpture is composed of steel scraps plated with gold, and was presented by **Holdeman** to **Erland Waltner** (pictured), president of Mennonite Biblical Seminary.

The Christian Hymnary, the most recently published hymnal used by Amish and Mennonite groups, com-

continued on page 6

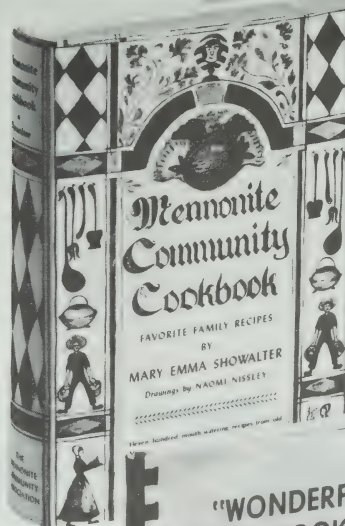
Beautiful Gift Ideas for Yourself and Friends

Mennonite Community Cookbook Mary Emma Showalter

With food costs the way they are, could you use a thousand thrifty recipes?

Try "Corn Soup with Rivals," "Old-Time Family Pie," or other time-honored table fare from Mennonite kitchens.

One convinced homemaker has written that "it has made cooking a pleasure." Eating isn't bad, either! Cloth. \$8.95



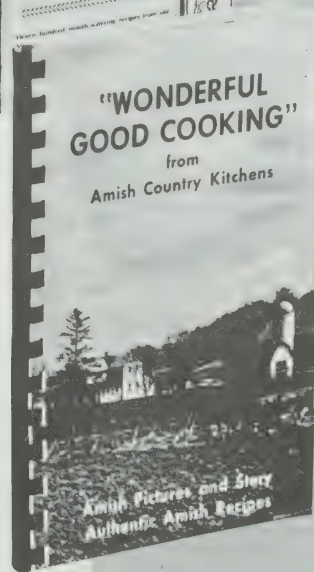
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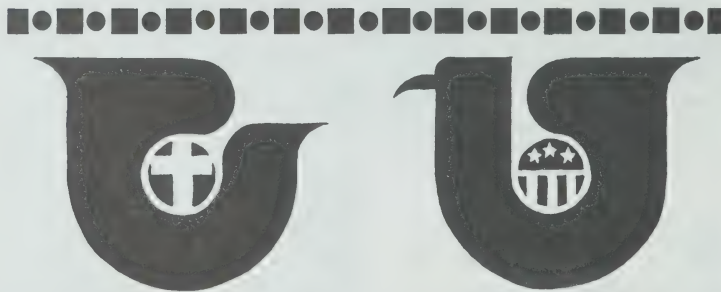
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A PEOPLE OF TWO KINGDOMS

The Political Acculturation of Kansas Mennonites

by James C. Juhnke

How do voluntarily-uprooted people respond to their new country? How does a country respond to its newcomers? What can be learned from seventy years of history of people who feel an inescapable tension between dual citizenship—in "the kingdom of this world and the kingdom of our Lord"? What explains the fact that in their 100 years in Russia, the Mennonites with few exceptions did not learn the Russian language and yet within fifty years in the United States had largely given up German in favor of English? What changed the persecuted people of the 1500s to the "good citizens" of the nineteenth and twentieth centuries? Dr. Juhnke answers these questions by telling the story of a particular ethnic group, but it is also a story of any pilgrim people.

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Did You Know That . . .

continued

piled by John J. Overholt, Uniontown, Ohio, after twelve years of research, is unusual in three areas: it contains the widest selection of compositions by Amish and Mennonite composers; it has the largest collection of translated hymns from the *Ausbund* and other ancient source materials; and it includes the largest collection of hymns and songs from denominational root countries, such as Germany, Switzerland, France, and Great Britain.

The Institute of Anabaptist and Mennonite Studies, Conrad Grebel College, Waterloo, Ontario, is sponsoring the gathering of an oral history library about the experiences of Canadian Mennonites involved in alternative service during World War II. Men who worked on farms, in workcamps, and other noncombative service across Canada have been interviewed and recorded on tape, film, and photos. The project continues, since 7,500 men served as conscientious objectors, and are potential resources for the research.

Lauren Friesen, Seattle, Washington, has received a commission from the Oregon Mennonite Centennial Committee to write a play about the early days of Mennonite settlement in Oregon for performance during the 1976 Centennial celebrations. Four Mennonite groups are cooperating in the planning.



. . . Quilts and other crafts (pictured) made by local Mennonites continue to draw large crowds and good receipts (totaling \$43,000) at the Virginia MCC Relief Sale. The sales, throughout North America, bring together two important facets of Mennonite life — relief effort and artistic craftsmanship. . . . Kansas Mennonites continue to keep their history alive. In Goessel, the Mennonite Heritage Complex opened this spring, featuring an Immigrant House, Old School House, and Wheat Palace. In Newton, the Warkentin House built in 1886 by Bernard Warkentin, Mennonite leader, is restored to its original Victorian appearance and is open to visitors.

Thank you for sending the **Festival Quarterly**. I find it very interesting and informative. Could you include information concerning the North Central States — Minnesota, Nebraska, North and South Dakotas, and Montana?

*Mrs. W. L. Cobb
Hamilton, Montana*

Keep up the good work. The **Festival Quarterly** is something which I enjoy. It has good theology, good articles, and encourages the reading of good books.

*Raymond Mahl
Langham, Saskatchewan*

Yesterday I saw a copy of your journal **Festival Quarterly**. I liked it immediately.

Could you put me on the mailing list? Do you have any back issues available?

Thanks much!

*Marvin Schmidt
Edmonton, Alberta*

I have been receiving the **Festival Quarterly** and wish it to be discontinued. I cannot go along with this diversion of the Mennonite faith. It seems to me the emphasis is glorification of man and self and Mennonite works, instead of glorying in the Lord and in His great work of salvation from sin. As Christians this should be our "reasonable service" and not "worship the creature more than the Creator." This latter is the message of the **Festival Quarterly**.

I am reminded also of the words in Isaiah

55:2, "Wherefore do ye spend money for that which is not bread? and your labour for that which satisfieth not?"

I believe many are being deceived today as young people are being taught that in the arts, culture, drama, and the folklore we worship. Whom do we worship? is the ultimate question. We need no other mediator, we have the Lord Jesus Christ and through Him we can worship the Father in Spirit and in truth.

I pray we will not be only Mennonite in our ambitions, but truly followers of the Lord Jesus Christ. Let us offer to Him our time, talent, energy, and money, as possible, to fulfill His command in the Great Commission.

*Mrs. Andrew Bean
Kitchener, Ontario*

I continue to appreciate the **Festival Quarterly** because it gives visibility to a facet of God's creative gift-giving to the Mennonite Church that has been relegated to the background (perhaps even behind the background) of our life as a people of God.

*Ellis B. Croyle
Archbold, Ohio*

We enjoy reading the **Festival Quarterly** and are very much in support of the type of articles, concise writing, and promotions you have been including in the magazine. It fills a real need in our lifestyle.

I'm a strong supporter of the arts and hope you can financially keep things in the black. The

small subscription is to let you know that Colorado is backing your efforts. We feel part of the "family" even if we are too distant to participate in many of the festive activities.

Thanks for the contributions you have made to our creative part of living.

*Myron Sommers
Lakewood, Colorado*

Please keep sending me the **Quarterly**. I like to keep up with what goes on and would love to be able to come up with a good idea for that "Meetinghouse: Editors' Choice" page!

*A. Martha Denlinger
Strasburg, Pennsylvania*

The story of a people as they are might need to be told. The story of the Israelites as they were, was told. Their story included God's love, mercy and judgment. I feel if our story is going to be told like it is, God cannot be left somewhere in the background. Jesus will be lifted up. May God help you to be included among those who are lifting Him up.

*Janet Gehman Henry
Colquitt, Georgia*

We were placed on your mailing list two issues ago, thanks to some well-meaning friend.

We are pastoring a Mennonite Brethren Church in Dallas, Oregon. We were called into the Mennonite Church about 5 1/2 years ago. We are very interested in the culture and

continued on page 8

Annual Meeting **CIBA** November 7-9, 1975

Church, Industry, & Business Association

Featuring

State of the Economy Speech

Qualified Resource Persons

MEDA Report

Profile of Mennonite Industry
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Letters, continued

background of our people.

Thanks for making the Mennonite people more vital and alive in our present day.

Please add these two names to your mailing list as they are active in the field of art and music.

Mrs. Stann Lyman
Dallas, Oregon

Enclosed is a small order and subscription. I am a nondenominational Christian and appreciate receiving your **Festival Quarterly**.

Douglas Miller
Belleville, New Jersey

Just a note of thanks to go with the enclosed money order for your subscription fund. You have featured some of my dear friends and former teachers in your articles and I'm grateful. The ads are OK too. Just wish we lived out East so we could get in on some of this.

Mrs. Sara Friesen
Chilliwack, British Columbia

In behalf of the New York Mennonite churches I would like to thank you for the report in the last issue of your magazine of the fellowship meeting here at Burnside. The people in the city who read the report have responded with appreciation concerning the article. I want to thank you both for taking time to come and visit us, and to help all of us to a better understanding of the church at work and fellowship.

Dale Stoltzfus
New York, New York

I enjoy very much receiving the **Festival Quarterly**. Could you please put my sister on your mailing list? Thank you.

Ann Kral
Brookfield, Illinois

The editors welcome letters. Letters for publication must include the writer's name and address and should be sent to: **Festival Quarterly**, 2497 Lincoln Highway East, Lancaster, PA 17602. The editors regret that the present volume of mail necessitates publishing only a representative cross section. Letters are subject to editing for reasons of space and clarity.

Not the Last Word . . .

I enjoy looking through **FQ**. Cressman's item on "traveling and starvation" was enough to set me thinking. (I had already been thinking about various friends and acquaintances who hop off to Europe or Israel rather easily. Maybe they did a lot of soul-searching before they went, I don't know. . . .)

The main comment I'd like to make is this: isn't an item on this subject by someone involved in the tour business "close to" having someone from Gulf Oil speak about the size of one's auto??

Stanley Kreider
Lancaster, Pennsylvania

Question:

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Answer:

Don Jacobs was a long-time missionary in East Africa. Presently he is executive director of the Mennonite Christian Leadership Foundation and consultant to the Eastern Mennonite Board of Missions.



Must Our Mission Destroy Our Symbols?

"You missionaries have certainly loused up our Mennonite symbols, haven't you?" Now and again I can see that question forming way back in the dim recesses of someone's mind as he talks to me.

As a missionary, I would rather see myself as a mourner, not the assassin, because I, too, see black hats, plain coats, cape dresses, the holy kiss, simple architecture, and such like slowly disappearing like a tadpole's tail. Most of us long for something to replace our lost symbols so that we can see where our perimeters are; who is "us," so to speak. It is essential that we somehow symbolize our stance in such a way that both "we" and "they" will understand what we are trying to get across. And this is where the rub comes in.

Symbols should have roughly the same meaning for those on the inside as for those on the outside. When this is not the case, then they fail to communicate properly and become barriers to communication. Therefore, when a subculture, such as Teutonic Americans of the Mennonite persuasion find themselves plunked down in Tanzania or Taiwan, chances are their symbols of separation will be grossly misunderstood.

Symbols are so highly culture-laden that one cannot simply go around assuming that he is being under-

stood. The trick is to choose those symbols which give the most accurate message.

One example comes out of Africa. Polygamy there is a system around which a host of evils cluster like bees around a hive. There is usually as much shalom in polygamous households as laughter at a funeral, and the people know that. Therefore, African Christians have generally rejected polygamy out of hand. While I was bishop of the Tanzania Mennonite Church, I sought permission from the council of ordained men to baptize a really elderly polygamist man, and got a "shame on you" response from the brothers.

In America during the twenties, affluence and immodesty dominated secular culture. The Mennonites countered it by prescribing dress regulations. Fair enough. But one generation's battles (or one subculture's battles) may not be the most compelling battles in the next generation. Admittedly, some symbols do endure for several generations because they have developed a kind of "universal" meaning for the culture, like abstaining from addictive drugs. Others are of a rather short duration.

The main point is that each generation, each subculture, should identify what for them are crucial areas of concern which must be symbolized and then choose appropriate symbols to communicate that concern. This is an essential part of keeping one's faith relevant.

Mission endeavor is cross-cultural, so it is only reasonable that missionary activity should play loose with inherited symbols. There is nothing sinister in this, nor should it be a threat to anyone. Missionary activity is perhaps helpful because it elucidates the cultural nature of symbols but it should not be taken as an assertion that symbols are not needed. On the contrary, symbols are very definitely needed but they should, above all, be meaningful to one's neighbors.

There is no reason why a group should feel deprived of its symbols because of its mission, unless it inadvertently gives those symbols some cultural universality which they do not deserve. We do well to enjoy our little shibboleths. They make community much more interesting. But it is a measure of Christian maturity when we can take with grace and good humor the symbols of others. And it is also a mark of maturity when we can adjust our own symbol pattern so that others feel more comfortable around us.

The editors welcome Meetinghouse articles from writers on any subject related to our culture, faith, and the arts, including but not limited to crafts, literature, drama, music, film, sculpture, and painting. Articles should be 600-750 words in length. Payment is \$100.

FORUM

Seferina and **Lupe DeLeon** are Chicanos from Mathis, Texas, now living in Elkhart, Indiana. **Seferina** is a soloist; **Lupe** is with the Mennonite Board of Missions.

(1) **Seferina** — "My difference hits me in music. When they [the white Germanic Mennonites] have special music it always sounds classical. It's beautiful, but it makes me think how much I miss the Gospel music."

Lupe — "It's when I realize I've gotten lost in the shuffle. . . . it happens in a meeting when they talk about 'our' heritage. I know how they mean it, but it still isn't my heritage . . . somebody's got to lose their identity."

(2) **Seferina** — "I am a Mennonite and I am a Chicano. I am not a white Mennonite; I am a Chicano Mennonite and all the culture that means. Anywhere I go now I'm proud of who I am."

Lupe — "It's very hard for people to believe a person can be a Christian-Mennonite and an activist Chicano, but I can take both and find myself very much in between."

There is a kind of adapting to what the [church] people expect of us, and that's not coping out. It's just that some things aren't so important. My goatee will grow back; my long hair will grow back."

(3) **Seferina** — "Several times they've asked me to sing. And I cook Spanish food to raise money. Two meals raised \$1,000 for the Youth Group and the Spanish Woman's Conference."

Lupe — "But would they really eat our food if we were migrants . . . are we accepted because we're assimilated? We'll never know."

Hubert Brown is a black from Norristown, Pennsylvania. He is presently with Student Services at the Mennonite Board of Missions, Elkhart, Indiana.

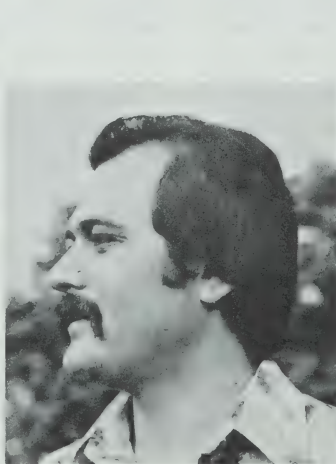
(1) "I think I carry my difference with me wherever I go. . . . it's not an event. Everywhere I go I carry this consciousness of being a minority. My whole world of relationships is white."

(2) "'Mennonite' has meant ethnicity, not church. 'Mennonite' means culture and heritage. I have a belief that to be a Mennonite is to fall outside the definition of Anabaptist, just as 'black,' too, is outside the definition of Anabaptist. The Anabaptists were a group of poor folks who decided to follow Jesus in a wide-awake adult fashion . . . so I can be a part of that resulting peoplehood movement, but separated from it by my own [black] identity."

(3) "I can wear a dashiki to work [at the Mission Board] but that's just me in a moment. The church remains white. I can do what I want, but people won't understand. If I express my blackness, two to one, it's going to polarize us further."

Shunning is very active within the Mennonite Church today. When you can't understand, you shut off. To express my blackness leaves me vulnerable to shunning."

I find that I love the church, and on the one hand the church is good to me, and on the other, the church is very cold to me . . . I am white and I am black, and at some point we all need to say that — using 'black' as a term for all oppressed peoples."



The festival quarterly recently interviewed five Mennonites who are cultural and ethnic minorities. They responded to three questions: 1. When are you most conscious of being a minority within the church? 2. Do you feel a clash between your religious or spiritual identity and your cultural identity? 3. In what ways do you feel you can express your cultural identity within the church? Their answers below are excerpts from those interviews.

Emma LaRoque is a Metis from Edmonton, Alberta. She is a student at the Associated Mennonite Biblical Seminaries, Elkhart, Indiana.

(1) "I'm so acculturated now that it doesn't hit me very much . . . I am very conscious of representing a minority group. The Mennonite minorities are not yet part and parcel of the church. For instance, in positions in the educational institutions, minorities are 'resources' instead of staff. I don't say it out of condemnation. It's a fact and we can't force ourselves on one another."

(2) "My biggest problem is that Christian history is so full of violence and imperialism. Christians think they're chosen and can walk into any land and trample over the indigenous people with that crusading spirit . . . I can't believe God didn't speak to the Indians before the Christians came. Evidence seems to show the Indians were listening better than the Christians."

It's very hard to be nonresistant and a minority. I want to change things. . . . Many times Mennonites because of their pacifism become part of the oppressors. I want to identify with the *active* peacemaking part."

(3) "We didn't grow up with feathers so that hasn't been much of a hassle! But if you brought in Indian dancers that would be condemned as pagan instead of an authentic expression of culture."

Kevin Jordan is a black who grew up in Los Angeles, California. He is a student and coordinator of this summer's Cross-Cultural Convention.

(1) "I'm always conscious of my difference. I feel it through my work, through being on committees, when I'm called to *represent* a minority, which is something no *individual* can do. It just always comes up, being one against ten . . . so many times people accept my personality but not my whole self. Ethnically it does matter to me; it's important . . . I believe exposure brings awareness and awareness begins to bring understanding . . . whites who want to relate totally must have exposure."

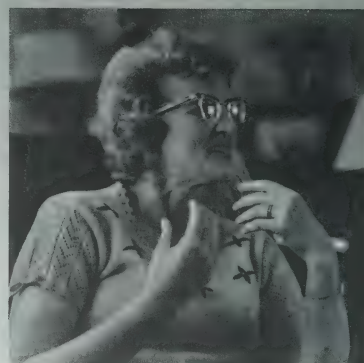
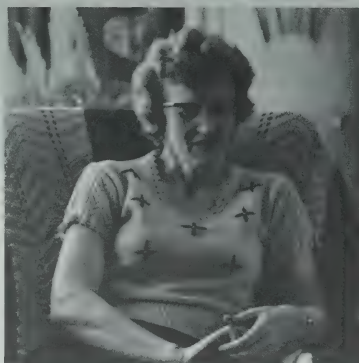
(2) "You have to understand I was raised in the Mennonite Church, so from ages 6 to 20, I was part of church life and there were a lot of things I didn't learn about my own people culturally — the result of white leadership in churches, which I have a lot of tension about."

I can't do what people *think* blacks do — wail and scream in church when they sing. So I just have to do what I can do . . . being free is being me. I don't know everything about the black experience. Being black is being diversified . . . there's a lot in the black experience I haven't embraced because I haven't been exposed to it."

(3) "I'm not free to share my ethnic part. Each time I do there's tension. I feel the church hasn't come to the point where they can accept diversity. We're naive in saying we're all together . . . for the minorities who speak out it's a lifelong job."

But I'm not going to fight. I want to be a peacemaker . . . we need to accept we are different."





Wanda Toews: Concert Pianist

Some people think Wanda (Dick) Toews has no idea that there's anything but music in this world, so obsessed is she with her craft. Piano fills her life. She practices an average of three or four hours every day. And performs in a variety of settings, ranging from Lincoln Center in New York to little towns in Canada's most northern communities.

"I can't keep my hands off it," she says of her music. "I've got to share it. An art is a sharing thing."

Mrs. Toews remembers crying herself to sleep as a child because she couldn't have piano lessons. She was born in Herschel, Saskatchewan, and now lives in Winnipeg, Manitoba, where her life consists mainly of intensive practice and concertizing. There is a determination about this woman, a consciousness of having spent a lot of time "catching up" for lost years, and an almost uncompromising attitude toward those who question her seeming obsession. Music is her life, and she relishes it.

One highlight of her career, stored away behind those penetrating eyes, was her performance in New York in 1970 as an award winner for the International Bach Society. "It was absolutely thrilling," she recalls. The next year she was invited back to play for the Piano Teachers Congress of New York. She also performed on New York TV and several CBC radio concerts after studying piano in Germany for a year with Hans Richter-Haaser, and later in Winnipeg under Dr. S. C. Eckhardt-Grammatte.

One might think such a rising star would stick to the big towns. Not Wanda Toews. She spends a lot of time performing classical concerts in out of the way places, sometimes with only a few dozen present. For

many in the north, it is their first concert. "My tours always include matinee afternoon performances for the kids," she smiles warmly. "They're an absolute audience. They're so interesting to play for."

Why is this woman so dedicated to music? "What grasped me was the beauty of it." But she doesn't philosophize about it. "I make music for the same reason I plant a rose in my garden. It's part of the spirit of man which creates and responds. I want to play out of love for the Lord because He created all this."

She asserts that while there may be such things as suitable and unsuitable music, there is no such thing as sacred and secular. "I feel Beethoven and Bach have a place in the worship service rather than some cheap composition which is used simply because it has religious words."

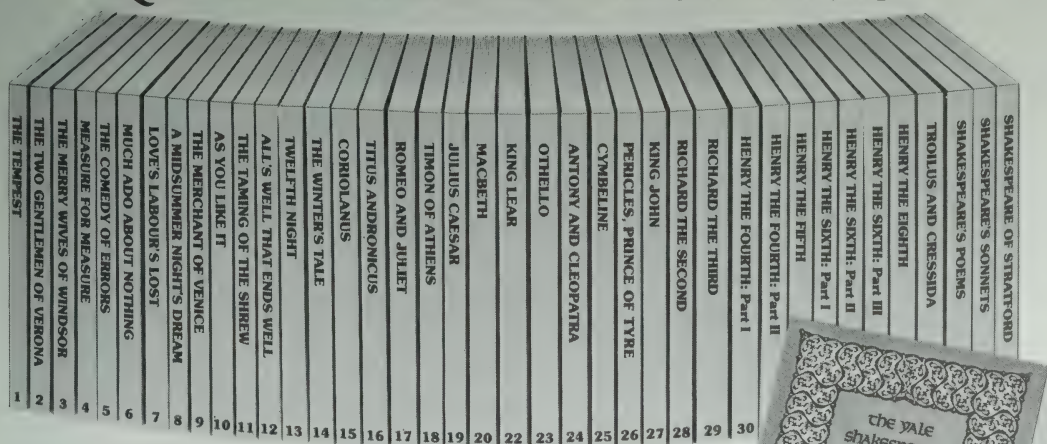
She is married to Ferdinand Toews, a TV repairman. "He loves my music. He's a learner."

There's an openness and warmth about Wanda Toews which reflect her courage in understanding herself. She believes that while many persons thought music contributed to her emotional crisis several years ago, music was in fact her therapy out of it. "My music was the victim, not the cause," she stresses.

What's the future for this award-winning pianist? "Just making music. Work gives me pleasure." Then she smiles again.

Each quarter the editors feature a Mennonite who is unusually creative. Readers are invited to send suggestions for future profiles.

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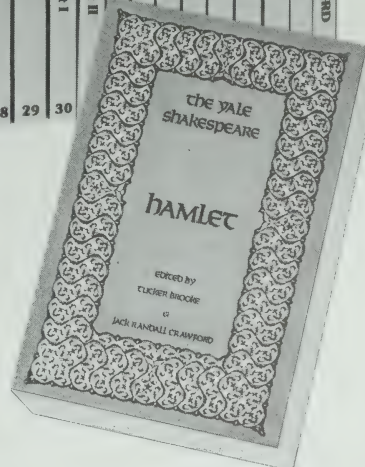
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Commonalities of Art and Business

By Rudolf Dyck

An interesting myth prevails in Mennonite circles which holds that business people are philistines when it comes to art, and artists, when it comes to economic understanding are bohemian or boho at best. Among those who believe in the first tenet are the artists, or at least those who consider themselves such. Vocalizing the second tenet, often contemptuously so, are frequently people who have become well established in some business pursuit.

These attitudes are not only puzzling but unnecessary as the work of both can be characterized as creative expression.

The artist and the business person are essentially doing the same thing—self-actualizing or gaining a sense of fulfillment from their products. The painter dips brush in pigment, uses light and shading, images and symbolic concepts of what he feels or sees, and portrays something. The business person likewise loves to marshal the resources of people, raw materials, ideas, energy, and technology in the production of something. Both are expressing themselves, both engage themselves in a creative activity and both find the result meaningful, more or less.

From this I conclude that both are artists having much in common, and that a romance between business and the arts would be fruitful; yes, even a paying proposition!

This, however, should not be taken to mean that either has done anything useful from society's point of view. Replicating second-rate paintings by printing or silk-screening is no different or more useful than the mass-production of trinkets. That one deals in aesthetics primarily and the other in combining the factors of production does not separate them. Each must fashion his product by integrating his ideas and elements of his background with whatever resources are at his command.

That is why I believe it is folly to place art in the spiritual/psychic realm and to disparage business by labeling it material. To do so is to deny the process of motivation in the life of both. Furthermore, I do not believe that persons in business are profit-oriented. They may appear to be so when dollar

jargon is compared with the esoteric verbal baggage of the dilettante but this is a difference in trade language only. A recent American Management Association study of 3,000 groups revealed that only a small percentage of executives define success in terms of material advancement. Profit is a means to an end for the business person just as are accolades and reviews for the artist.

Creative expression then is the fundamental commonality underlying painting, sculpture, musical composition, poetry, and business. The product of each is art, as art in each case is the manifestation of one's vision.

Who is to say then that one is a selfish pursuit and the other unselfish or that one is *more* selfish than the other? Both are unselfish and selfish at the same time and rightfully so, for that is the intent of the creation order. It is irrelevant and useless at this level to evaluate one or the other in moral terms. To do so is to polarize and build dichotomies between people and their work, but to refrain from so doing is to allow oneself to open up to new experiences—to regain the innocent freedom of perception that is a child's.

This is not to suggest that the arts and business do not have an ethical dilemma. As each develops or evolves, the question of purpose sets in. What is the purpose of the large corporation in the economy? Does it have a right to force its designs on the public with the power that comes from huge cash balances? Does an artist have the right to think that society needs him and should sustain him because his standards of design and aesthetics are superior to those of the non-artist? Will government grants that bypass the marketplace make culture a parasite whose purpose is lost to bureaucratic conformity?

It is not good enough to be "arty" for art's sake just as it is not acceptable to produce a teeth-rotting chewing gum merely to be in business. Nor is it good enough simply to be new, different, and changing. Once we move beyond process the commonality of art and business revolves around purpose or the lack thereof. And here society, the marketplace, will have the final say. As planned obsolescence cuts short

the usefulness of a product inviting the cynical wrath of the buyer, so too will works in the category of dada, mod, pop, and do-dah be laid to rest with the first aftertaste.

But art with a purpose can give joyous satisfaction to the beholder, be a statement in social critique, point to the strength of heritage, stimulate spiritual perception, and generally expand society's consciousness. There is integrity and lasting satisfaction in this as there is in any well-crafted product with a utilitarian purpose. It is here that both business and art receive their legitimacy and here both can be seen as necessary and complementary to one another.

To bring about an arts/business partnership, a mutual trust has to be established. A number of stereotyped attitudes need to be overcome. Artists and executives must respect each other's values and find areas of common interest. This is not impossible as a rationale, for this symbiosis already exists.

At the interface between culture and commerce artistic expression parallels technical advances in industry with products like acrylics, resins, plastics, and fibers. Artists have also been quick to explore new media provided by industry from computers to strobe lights. The connection between fine arts and commercial design is appreciated immediately by people who realize that products of equal functional value compete on the basis of their distinctive sensual qualities.

On a broader level we must admit that cultural institutions do much to ensure that boredom on the job does not extend to leisure time. A high percentage of jobs do not engage the employee in creative activity, but in a community where business supports cultural life the latent creative talents of its members will rise to the surface and in turn improve morale on the job.

Even at the political level we must realize that in order to maintain their independence and freedom the arts and business have an interest in preventing a shift in control from the private to the public sector. Although this is, essentially negative premise it does not

continued on page 21

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Becoming a Writer: Notes Along the Way

by Sheila Hofstetter

I could grocery list my writing projects from the fourth grade until now; but I must admit that my awakening to the fact that I was compelled to write happened over many years, and only through hindsight am I startled by the directness of the path.

A brief background of the highlights and supportive experiences would help in understanding the emotional roller coaster to which I have subjected myself. The first structured class in writing was taken at Bluffton. The class evoked such an excitement in me, but it did everyone else too, so I didn't listen to my pulse. I didn't see the sparks.

When John and I returned from Africa, where we had been doing service in TAP, he began work on his MS in chemistry at Purdue, and I was pondering an MA in directing. I wanted to see what the theater department was like before I officially applied to graduate school, so I decided to take a course on my lunch hour. Playwriting was the only one offered during the time I had free. After some workshop projects, my professor invited me into the MA program in playwriting, providing that I was accepted by the graduate school. With the supportive experiences my confidence soared. My first original play won two awards at Purdue's Literary Contest. *Roots*, which I adapted from the first play in Arnold Wesker's *Trilogy*, and *Busy Dyin'*, an original play, which was also accepted as my creative thesis, were both produced at Purdue.

Busy Dyin' was entered in the American College Theatre Festival 1973-74. It received the William Morris Agency

Award for the Great Lakes Region (Michigan, Indiana, Ohio). It was in the final twelve plays chosen in the United States. It did not make no. 1.

The play was directed by Peter Schneider at the Circle Theatre, New York. The off-Broadway production was a showcasing where the play is exposed to audiences and producers who may be interested in financing a major production. *Busy Dyin'* was not picked up.

The business expense to get *Busy Dyin'* even this far was considerable. The costs included postage, reproduction, copyright, typewriter maintenance, plane trip to New York, photos of the set, telephone calls to my agent and the director . . . on and on. Until one becomes a known playwright you must have a patron or a job. John Hofstetter, who just happens to be my husband/patron, has financed my expenses thus far. In other words, the money profile of my profession is all debit.

There are important things to admit, to know, and to inspire a young writer. I had to admit that I do write for other people, that I do want people to read what I write. I had to admit to myself that I like what I write, and that I feel it deserves to be seen. Of course, this position, in the beginning, is very hard to maintain; but a writer must believe in her writing. To admit to these things, openly, releases a profound energy and is one of the major dynamics behind any literary piece.

I had to learn structure, what works, and why; I had to educate my inner censor. I had to know that my content

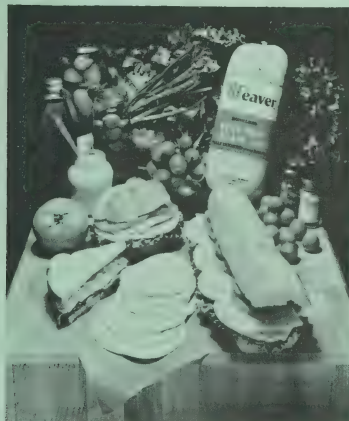
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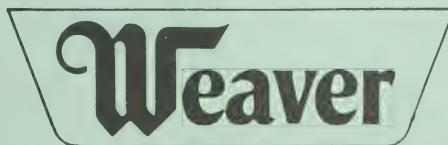
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Becoming a Writer:

continued from page 16

and point of view would have an intrinsic shape and genre; therefore, I had to be careful not to choose the "in" genre of the day (i.e. realism) and try to squeeze my vision into that. If my writing comes out to be realism, fine; but the shape must never be predetermined, or it will blunt the keen edge of any new vision I may have.

To know that I am unique inspired me. We are all unique. To know that my point of view is mine, and that all I must do to preserve its purity is to prohibit outside forces from editing it until it has hit the page. For example, don't try to be a "Mennonite" writer. Be a writer. If you are compelled to write — your culture, your faith, your guts will be there. If you try to write what you think is particularly "Mennonite," you dilute your uniqueness. It will be cliché and stereotypic.

When I took my creative writing course at Bluffton, I was reluctant to change any work once it was on paper. I think most beginning writers feel that when they transfer something from their heads to the page, their job is finished. Somehow the work is sacred. If it's deformed — it is deformed. It will remain that way. I had a lot to learn about editing. The editor inside me was the most important critic I had. I realized that it could make the difference between junk writing and a fine articulate piece. It could search out redundancy, superfluous material, obscurity, errors in timing, and an infinite amount of other flaws.

Over the different performances of *Busy Dyin'*, I cut two characters, whole sections, and rewrote one troubled spot at least seven times. To make a clean crisp, incisive script, it is necessary to have an objective, internal editor sifting through the advice, suggestions, and experience of the director, actors, and technical people. Then you must embrace only things you respect and feel are honest to your intentions.

Joseph Stockdale, my professor at Purdue, gave me the encouragement, support, and backing that I needed to commit myself to writing. He appraised my work. He directed my plays with the greatest sensitivity to me and to my characters.

Committed to being a writer, I realized Bluffton gave me the understanding of what I was eventually to write . . . my cause. *Busy Dyin'* is about the poor. Since I was a product of the poverty culture in Detroit and a southern Baptist,

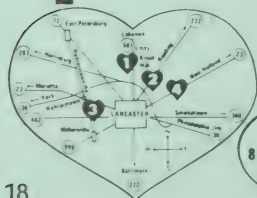
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going to Bluffton was a strange time for me. I thought the Mennonites were an eccentric, elitest group in which every child knew how to play three musical instruments, had voice lessons, visited one if not two foreign countries, spoke German, if not French and Spanish, owned a tennis racket, and talked pacifism, service, Bonhoeffer, and Nietzsche in the most articulate fashion. This, indeed; was the superrace; and I had found it completely by accident.

I was inarticulate, and my grammar was appalling. I was stupid, inferior, and foreign. I was conspicuous enough to be asked, "Are you from France?" "Are you from Holland?" Are you from . . .?" As time went on, I realized I was foreign.

Bluffton College sought to expose its students to other cultures, to the issues, to the problems of our country and its people. During an interterm, we studied *The City—The Culture of the Poor*. My disease, my foreignness, was diagnosed. I acquired a sense of dignity and wholeness. I was no longer stupid.

"Some play, Sheila! Where shall we go for a pizza?" The devastation I felt after many performances was usually caused by friends, who had caught the show, and unintentionally, left no doubt as to the lack of effect the play had upon them. One friend looked at me as though I'd blasphemed, and mentioned someone she knew who wrote "religious" drama. I said to Peter, who directed this play in New York, "I meant in this scene to . . ." Peter, who didn't hear me, was soaring up, up with his own capricious motivation for the scene. I knew what would happen. The scene bombed. It was so out of focus. The critic of the *Washington Post*, Richard Cole, who judged the twelve plays that made the finals said to me, as he held his cigarette holder, "I just don't see how you can make the common man interesting."

I haven't lifted a pen for a while. Right now, I'm trying to study for my comprehensives in order to complete my MA. As down as I was, and am, there is a yearning and compulsion to write again, and try again. There is a perspective and a wisdom that comes with a long siege. It's nice to be a little wiser . . . so nice.

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Sheila Hofstetter is a writer living in Kalamazoo, Michigan.

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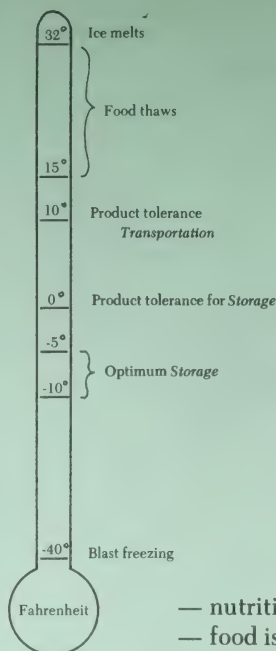
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As the nation draws near its 200th birthday, it is, we think, both appropriate and imperative that we remind ourselves of the virtues of individual liberty.

While many clergymen and intellectuals glorify the idea of conformity, which can be seen in countries where liberty is suppressed, it must be admitted that freedom of choice is an extension of Christian principles given by our Redeemer.

We pay tribute to the proliferation of unsubsidized art and drama as well as business and professional establishments; we applaud the continuation of an atmosphere wherein people can "be themselves."

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The Eternal Quarrel

It seems not a day goes by that the question of money does not come up in the creative process. Whether one is planning a concert, turning a pot, writing a book, painting an abstract, or designing a piece of furniture, money keeps surfacing as a "necessary evil."

Rudolf Dyck addresses the heart of the issue very well in his article on page 15. We hope this opens a frank discussion on the relationship between earning a living and artistic expression.

We would like to make several observations about the role of money in the creative process.

First, it seems quite clear that a true creation must have a life of its own. It cannot be created simply for the purposes of putting or keeping bread on the table of the creator. While it's true that without bread the creator will die, there's a thin line which must be maintained between that creating and mere survival. However, survival so often seems somehow linked to the very fire of creativity.

This is often illustrated by a novelist, filmmaker, or painter who becomes wealthy and famous. The core of their vision slips away as they grow fat. This is not to exalt poverty; only to observe that affluence many times destroys the "specialness" in previously extraordinary people.

A second observation notes the temptation of the creative person to want to eat only "pure" bread—money that comes through unpolluted channels. Typical sources of money which are popularly considered unpolluted are the church, the college, the foundation, and the non-profit organization.

Take a filmmaker who wants to do a \$20,000 short film. If he puts his own money into the film and pays all the persons who help make it, many will question whether he's really "pure" and creative. If, however, he gets his \$20,000 from church offerings, foundation grants, or college funds and if he gets everyone to work on the film free of charge, regardless of their gifts, many will then consider his project to be financially "unpolluted."

We believe this to be a myth. After all, where do church boards, foundations, and colleges get the bulk of their funds? From industry and from individuals who are earning an adequate living themselves. So the question arises: if Mr. Mennonite So-and-So, who happens to manufacture tractors, finances a project directly, why is that less "pure" than if it is financed by a foundation which gets

the bulk of its funds from Mr. Mennonite So-and-So?

This temptation leads to a lot of unnecessary quarrels between privately financed arts and publicly financed arts. There is a place for the nonprofit organization, although this tax-free privilege has been severely misused by many individuals in recent years. Finance in the arts needs to be handled responsibly, regardless of the umbrella. Too many mediocre projects are kept alive simply because they're being subsidized by some fund or offering schedule while the undeserving creator struts around calling himself an "artist." (Successful "commercial" ventures face the same danger of mediocrity.)

Which leads to a third observation: there are definitely some artistic projects which need subsidy. They are not necessarily more "pure" or even more worthy—simply more specialized. Poetry doesn't sell well these days; a new cantata will probably require more man-hours to compose and rehearse than ticket revenue can ever cover; an art department costs more than students can afford to pay; a rug-maker may be a great craftsman but unable to earn more than 45¢ an hour for her time. Certain projects demand additional finance.

So public subsidy of the arts has a place. As does private finance. But the method of finance says nothing whatsoever about the quality or effectiveness of the creation. In the end, the creation will be judged by the people and the mature critics. And only those creations which have a true life of their own will measure up.

-PPG & MC

Commonalities

continued from page 15

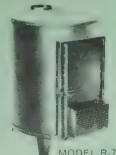
weaken the argument that the arts and business must support each other, nor does it imply that a compromise of integrity is necessary.

It is high time that those in the artistic and business community become candid enough to admit that an aesthetic superiority complex or a Horatio Alger success ethic is sterile. And that mutually supportive and purposeful expression whether with pigment or pig iron is the highest form of human endeavor and the most acceptable form of worship.

Rudolf Dyck is a businessman from Winnipeg, Manitoba, and a member of the economics and business department at Goshen College, Goshen, Indiana.

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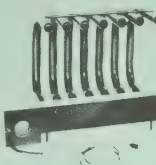
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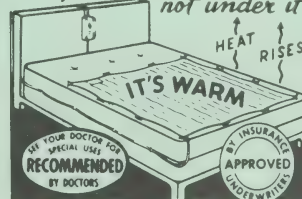
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Conrad Grebel, Son of Zurich, by John L. Ruth. Herald Press, 1975.

Atticus told his daughter Scout, in *To Kill a Mockingbird*, that you never really understand a person until you consider things from his point of view—"until you climb into his skin and walk around in it." A biography is successful (as this one is) to the point the author gets inside his subject without sacrificing the goal of objective portrayal.

Perhaps the words which best describe the style of this work are candor, modesty, and a most sensitive recasting of the setting in which Conrad Grebel operated 450 years ago. Using the occasion of a mountain climb in 1518, Ruth captures the humanist flavor of Grebel's search. From mountain climb through a series of universities and finally the study of the Scriptures themselves the "Renaissance" man gradually became a "Reformation" man. Ruth doesn't force the issue but the humanist source in this discovery of faith clarifies an important ingredient for reformation and church history.

The author shows the social and historical setting of Grebel. The family Grebel was thoroughly entrenched in

the Zurich aristocracy. The geographical references to church buildings, lakes, mountains, and villages help the reader to visualize the context of Anabaptist beginnings.

Conrad Grebel was surely the son of Zurich. But if only a son of Zurich he would have long been forgotten. His

Conrad Grebel is the best written and most faithful re-creation of a 16th-century Anabaptist personality we have in English

claim to fame rests on a single-hearted commitment to the Christian cause once he found the truth. Ruth wrestles with the issues as Grebel must have in the 1520s. He traces the progression in Grebel's thought and finds fresh insights in the few letters, poetry, and disputation records available. Chapter seven, "Bible Studying Brothers," summarizes very

well the essence of the Anabaptist movement summarized in the pithy statement "The Scriptures have become his [Grebel's] life."

Ruth concludes the volume with a meditation on the significance of Grebel for our time. Here one learns "the simultaneously dark and joyous logic of Christ's cross and to take it trivialized by prepared stereotypes is only evidence that the issues on which he and Zwingli suffered are alive in human loyalties today."

I have been somewhat fearful that the 450th anniversary of the Anabaptist movement would inundate us with a new round of hagiography. Instead we have been treated not only with substantial histories and biographies but also with new standards of quality and style. John Ruth's *Conrad Grebel* is without a doubt the best written and most faithful re-creation of a sixteenth-century Anabaptist personality we have in English.

John A. Lapp is author of two books and dean of Goshen College, Goshen, Indiana.

This book may be ordered in Section A on the Quarter-Order between pages 2 and 3.

Anniversary Book Offers selected by John and Alice Lapp



Twelve Becoming: Biographies of Mennonite Disciples from the 16th to the 20th Century, C. J. Dyck. The spread of Mennonite history through the experiences of 12 personalities worldwide. For all ages.



Anabaptism: Neither Catholic nor Protestant, Walter Klaassen. A distillation of Anabaptist ideas with some attention given to their 20th-century relevance.

The Believers' Church: the History and Character of Radical Protestantism, Donald F. Durnbaugh. Mennonites are part of a perennial search for the true church, also sought by many other peoples.



Coals of Fire, Elizabeth Hershberger Bauman. Seventeen people from the first to 20th centuries who found a way to "overcome evil with good." Family reading.

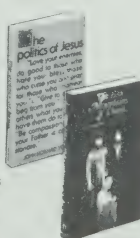
The Complete Writings of Menno

Simons, Leonard Verduin (translator), J. C. Wenger (editor). Includes a brief biography by H. S. Bender, and all of Menno's writings, tracts, letters, hymns, and major treatises.



Martyrs Mirror, Thieleman J. van Braght.

Read as a recorded account of martyrdom but also to gain an understanding into the Mennonite mentality of the 18th and 19th centuries.



The Politics of Jesus, John Howard Yoder. Yoder's focus on Jesus as a concrete, historical, political figure is an Anabaptist-type interpretation.

The Blue Mountains of China, Rudy Wiebe. A novel with complexities, but the encounter between Mennonites of various generations and countries includes excellent dialogue and understanding.

The editors encourage you to add these books to your family reading. They are available at anniversary discounts on the Quarter Order between pages 2 and 3.

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Music-Making in Winnipeg

"Our churches are somewhat responsible for this. The singing tradition is so strong and the choir used to be a social function; so many things were forbidden but this was one thing we could do," explained William Baerg, chairman of the Music Department at the Mennonite Brethren Bible College (MBBC) in Winnipeg, in a recent interview with the *Festival Quarterly*. His reasons about why Mennonites of Winnipeg have

excelled professionally in music are shared by others from Manitoba in the music field.

John Martens, a leading tenor, formerly with the Festival Singers of Toronto, and now a professor at both the Canadian Mennonite Bible College (CMBC) and MBBC, also credits the Mennonite tradition of singing at home and at church for the high marks Mennonites are making today on a national scale in Canada. "Singing professionally among Mennonites is very new here, within the last twenty years. In the past our singing has been kept to a functional level—for sick people or in church or at the table before the meal."

Irmgard Baerg, professional pianist who performs regularly on the Canadian Broadcasting Company (CBC) radio network, described the movement of Mennonites of her generation into the professional music world. "Most of the Mennonites in the city of Winnipeg only came 25 years ago. Before we were rural, but now we've drifted into the urban setting and so into the professions. Our parents' lives were upset by the Russian Revolution. They were farmers but they thought the ideal was education, so it's their values imposed on us, I guess."

"A new concept of the arts is developing in the church," Peter Klassen, professor of music history and theory at MBBC, told the *Quarterly*. "Finding a wholesome attitude toward the arts takes time. The feeling of how can you save people with a Bach cantata still remains . . . our people don't trust the imagination. Somehow we think truth

has to be delivered in direct, verbal ways. The church does not know what to do with its artists; it doesn't know how to capitalize on artistic work."

William Baerg echoes Klassen's observations about the church's response to the artists within it, "In the CBC, more and more of the producers are Mennonite. But there's still a suspicion of the arts. 'Don't go overboard in music; there's something dangerous there, something like liquor that'll hook you so that maybe you won't love the church as much.' But it isn't true."

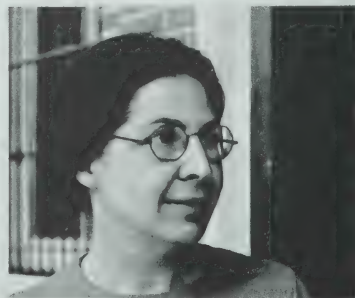
Professional music-making is a new phenomenon for Mennonites in Winnipeg. With it goes a mix of eagerness and caution. Said John Martens, "Some of our singers have jumped the bounds, thrown aside all restraints, and taken on partying. There's no doubt that there is reason to be careful in the business of performing."

Museum-Building in Souderton

An old bank building sits on Main St. in Souderton filled with a collection of quilts, samplers, singing school books, kitchenwares, and farm tools composing the first exhibit of the Mennonite Heritage Center. The Center is a project for the 15-month-old Mennonite Historians of Eastern Pennsylvania, a joint body of Franconia Conference (O.M.) and Eastern District (G.C.) Mennonites.

The museum is designed to "give people a sense of themselves," according to Mary Jane Hershey (pictured), acting curator, who also told the *Quarterly*, "For many Mennonites there has been an identity crisis. Many left the church or don't feel good about being Mennonite. I hope this helps people feel good and gives them a background. We also don't like these treasures leaving our community."

The historians are working hard to build a permanent collection of crafts "used by or made by a Mennonite" from the Franconia area.



Top: William Baerg,
John Martens,
Irmgard Baerg



Winnipeg Children's Choir

The Winnipeg Children's Choir has its eighteenth birthday this year. Mrs. Helen Litz, director of the 40 youngsters ages 8 to 16 said, "I began working with children in church, with a Sunday school choir, and we got invitations from then on, and just kept going." The choir has been singing and traveling ever since, "doing everything from the baroque to the operetta *Hansel and Gretel*."

Who are the children who have performed in churches, colleges, conventions, and won first prize trophies in international competitions in Wales, England, and Switzerland? They are chosen from ten to twelve schools and Mennonite churches in Winnipeg. Explained Mrs. Litz, "I began with everyone. Now I have to be selective according to what I need at the time, size-wise and voice-wise."

The Canadian national and provincial governments have called on the Winnipeg Children's Choir to participate in numerous cultural events and celebrations; they have been featured on Canadian national television. But Director Litz states her ideal clearly, "In our own churches my philosophy is to involve the children because too often I've seen them grow out of it."

Student "Defeathering" the Indian

Emma LaRoque (pictured), a student at the Associated Mennonite Biblical Seminaries, Elkhart, Indiana, is the author of a new handbook, which she describes as "an eye-opener, I hope!" *Defeathering the Indian* is the result of LaRoque's having grown up a Metis (half French; half Indian) in Alberta, subjected to erroneous teaching about her people in the schools, and mistaken expectations from others about her be-

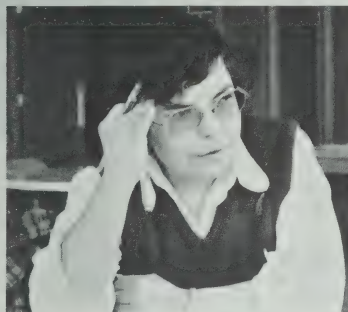
havior because of her native background.

Her study was prepared for the Alberta Education Department and is designed as a handbook for teachers on how to realistically present Indian history and culture. Though based on objective research, much of the book reflects LaRoque's personal experiences as a child when she became sensitive to the discrepancy between the culture of her home and the way that same Indian

culture was presented in the classroom.

The conflict was confusing. Says LaRoque, "I had an inkling I was an Indian, but the two worlds didn't mix." In fact, she admits to feeling "deathly ashamed of what was called 'Indian.'" So in her book she deals with erroneous stereotypes surrounding Indians (feathers, tepees, "Ugh," and tomahawks) and their profile in the media as "bundles of violence," or born losers.

Why write a handbook for teachers? LaRoque believes schools simply reflect the attitudes of the rest of society, but that schools bear a great responsibility for combating prejudiced, negative, and false pictures of her people.



Pots for MCC

Five Pacific College students recently got into the MCC relief act by making a variety of pottery pieces, then donating them to be sold at the West Coast Mennonite Relief Sale. The pots, many including plants and macrame hangers, brought \$1,000 for the relief fund.

Dean Dalke, Ken Friesen, Terry Nachtigall, Andy Neufeld, and Teresa Wieland supervised by Rod Harder, Pacific College art instructor, contributed their artistry and spare time to the project. Faculty members and community friends helped pay for the clay and other materials.

cultural calendar

Dutch Family Festival, Lancaster, Pa. (6 mi. east of Lancaster on Rt. 30), 10:00 a.m.-7:00 p.m., daily except Sundays, **now through August 30.**

Today Pop Goes Home, full-length drama by Merle Good, Dutch Family Festival, Tuesdays through Saturdays, 8:00 p.m., **now through August 30.**

100th Anniversary Celebration of Mountain Lake and Delft, Minnesota, Mennonite Brethren Churches, **August 1-3.**

Assembly '75 Arts Evening, Eureka College, Eureka, Illinois, 7:00 p.m., **August 5.**

Cross-Cultural Youth Convention with the theme, "How Are We Alike?" Missouri Valley College, Marshall, Mo., **August 10-15.**

Festival Cultural Series evening with Lawrence Hart, Mennonite pastor and Cheyenne Indian chief, Dutch Family Festival, Lancaster, Pa., 8:00 p.m., **August 11.**

Annual Old-time Value Days, Winkler, Manitoba, **August 22-23.**

200th Anniversary Celebration of Doylestown Mennonite Church, with J. C. Wenger, Gerald Studer, and John Ruth speaking, displays, old-fashioned games, food, and a pageant (Sunday afternoon at 2:00 p.m.), Friday evening-Sunday afternoon, **August 22-24.**

Festival Cultural Series evening with musicians Lowell and Miriam Byler, Dutch Family Festival, Lancaster, Pa., 8:00 p.m., **August 25.**

"Adventures in Pennsylvania Dutch Folk Art," with Scott Francis Brenner and the Mennonite Historians of Eastern Pennsylvania, Schwenksville Mennonite Church, Franconia area, **September 11.**

Hillsboro Arts and Crafts Fair with displays, craftsmen working, and Dutch foods, Hillsboro, Kan., 11:00 a.m.-5:00 p.m., **September 20.**

Eighth Annual Michiana Mennonite Relief

Sale, Elkhart Co. 4-H Fair Grounds, Elkhart, Indiana, **September 27.**

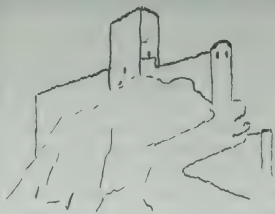
Apple Butter Frolic, a Mennonite folk festival with craftsmen working, food, and apple butter making, Indian Creek Haven, Harleysville, Pa., all day, **October 4.**

"Conscientious Objection in World War I: The Mennonite Experience," a conference in conjunction with the Bethel Fall Festival, Bethel College, Newton, Kan., **October 10-11.**

The Blowing and the Bending, a musical drama on Mennonites in World War I, by Professors James Juhnke and Harold Moyer, Bethel College, Newton, Kan., **October 10-11.**

Goshen College Players in annual fall play, Union Auditorium, Goshen, Indiana, **October 17-19.**

Menno Simons Lectures, Bethel College, Newton, Kan., **October 26-28.**



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Communication Is Co-Response

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Communication is co-response.

To communicate with you is to respond to you and to recognize your response to me. No one actually initiates communication. Being in each other's presence is communicating. It, like eternity, has no end and no beginning. Just as there is no opposite to "behaving," there is no opposite to "communicating." You cannot NOT behave. You cannot NOT communicate. If I sit silent and stonelike beside you, I am screaming my message, "No contact!" "No interest." "No involvement." If I turn and open a conversation, I am only continuing the communication which has been happening by putting it into sounds, facial gestures, and perhaps motions.

My communication is a response to you. Every expression I make comments on what has preceded and anticipates what will follow. It is a response and a pre-response. Even if I say a simple "Hi," I am commenting on our meeting (a response) and anticipating friendship (a pre-response).

My communication is *my* response to you. I cannot respond for you. You choose your response to me. You cannot respond for me. I am choosing my responses to you. You cannot "make" me think, feel, act, or speak as I do. My words, my feeling tones, my actions are my responses to our relationship. If I say, "You make me angry," I am refusing to assume responsibility for my responses to you and at the same time trying to stick you with the blame or credit for my "in-nards" and "outards." No way! There is no way you can be fingered for my responses.

"You're still reading this column. You make me happy!"

Did you buy into that line? No way! You can neither make me happy or sad. I must respond to you on the basis of how I see you for such emotions to occur. (I may do that without conscious thought and take an instant liking to you because your eyes twinkle and the crow's-feet at the corners punctuate your friendliness,

David Augsburg is an author, formerly the pastor of The Mennonite Hour, and presently assistant professor of pastoral care and counseling at Northern Baptist Seminary, Oakbrook, Illinois.



but this is still my response and for it I am totally responsible.)

"Totally" is an overstatement, of course (I'm responsible for that!). I stress it because claiming responsibility for me and my produce is the route to integrity. There are times when responsibility becomes quite confusing. Like those situations where one person baits another's anger with words or acts. The better I know you, the more clearly I can chart your reserves of resentment (you do have them, right?). As I know where your hostilities lie hidden, I can hook into them with a bit of bait. Soon I will be able to predict your responses to certain cues, and when angry, hook you on the first cast. Or at least get a rise. If I deliberately bait you, I'm responsible for that intention and action. But if you continue to take the bait, you're either refusing to learn from your experience or getting your goodies from bait-snatching.

Communication is co-response-ability. To co-municate effectively is to honor the mutuality of our relationship and to respect our equal privilege to respond to each other. To co-municate is to assume no responsibility for the other's responses but to welcome them, gently, firmly, drawing clear lines of responsibility.

You speak for you. I speak for me. We speak *with* each other. Each is response-able. And this ability—believe it—is a precious gift.



Carol Ann Weaver is a musician, composer, and member of the Eastern Mennonite College music department, Harrisonburg, Virginia.

— notes from a musician —

Music: A Matter of Perception

Music is not what it *is*; it is what it *seems* to be, or what we perceive it to be, with our appreciation being only as broad as our perception of what that music is all about. Most of us have no trouble seeing the value in a simple children's song because we can perceive the simplicity of a song that is smaller than we are, but we fail to grasp the level of a song which lies beyond us. What are these "outer" levels, and can our perceptions be trained to understand them?

A first level is that of newness, of taking us into an unexplored region beyond our musical security blankets. Many of us have grown up on easily singable, unconflicting children's songs, which we needed at the time to establish our sense of tonic or home base against a world of confusion. But often it happens that our musical syntax, grammar, and understanding change little as we mature physically; we may find ourselves at ages 18 or 38 or 80 still desiring the short, repetitive musical patterns which were our musical teething rings. Ananias and Sappira-like, we tell ourselves we have brought our complete beings and resources to God when we know that more of our maturing selves lies lurking behind, unwilling to be responsive or responded to. Our perceptions can be updated if we realize that maturity happens only when newness is expected rather than feared.

A second level is that of complexity — of several things happening at once. Those who feel that music — to be Christian or worshipful — must have a regular, clearly definable beat and story line owe their philosophy to the steady

heartbeat, the regular pattern of the earth in relation to the sun which they feel is God's divine *only* answer. But mathematical symmetry is much less encountered in real life than asymmetry. There is no 4/4 metric disposition to the wind that blows erratic symphonies of sound on a harsh March night. Should not our perceptions expand to include the same complexity of life that this blustering wind could also bring to music? This may mean a few cross rhythms, syncopations, more things happening than we can grasp in one hearing.

A third level is that of honesty. In seeking solutions for world problems we first need to find out what is creating the conflict. Thus, in music. The joy of resurrection would not be honest in Bach's B Minor Mass if he had not prefaced it with a poignant, expressive, unsettling musical description of death in the "Crucifixus." Ugliness is just as essential as beauty, within good music, because in life the two are often intertwined.

Finally, a fourth level which, for Christians, transcends even honesty, is celebration and freedom. Most of the sounds we hear about us, natural or mechanical, are not particularly singable; but they contain variety, color, subtlety, which should make them just as important sound sources as voices and pitched instruments. If God is no respecter of persons, perhaps He is no respecter of sounds — (metal on metal, branches falling, electronic beeps) — and our perceptions can be freed if all of these sounds enter into the joy of creation. A cappella singing is beautiful, but so is the roar of 1,000 whales, recorded and dubbed together.

Sound brings to us responsibility; it becomes a language which communicates meanings on levels beyond words. Yet our musical perception calls for expansion just as does our verbal vocabulary if we expect creative, mature communication to happen.

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New Play Focuses on Old Age Problem

Today Pop Goes Home premieres at the Dutch Family Festival on Friday evening, August 1, at 8:00 p.m. It tackles one of the most controversial issues of recent years: old age.

"I've been rolling this one around in my head for several years," states Merle Good, author of the new two-act drama. "I believe it's probably the best play I've ever written. I feel like I know the Snavelys personally. And the decision they have to make is not unlike the decisions most North Americans face sooner or later with their own parents."

Charles Snavely (Pop) has been living with his son Lewis and his family. And Pop has been getting more cranky all the time. He clashes constantly with Lewis' wife, Esther, who has been having trouble with her nerves and has been away

to rest.

The decision: should Lewis ask Pop to move out?

"The debate of the extended family versus the retirement home is a hot one," Good observes. "Everywhere I go, in Mennonite circles and beyond, the question of how one should grow old is the most emotional issue I've encountered. Hotter than war. Even more controversial than sex. People are concerned about going into death."

Today Pop Goes Home is Merle Good's ninth full-length drama and will be performed 22 times, Tuesdays through Saturdays, August 1-30 at 8:00 p.m. The Festival box office indicates that preopening reservations (in early July) have exceeded that of any play in the Festival's eight-year history.

a dutch family festival

Pageant of the Plain People — our 15-minute stage feature done hourly from 10 to 6 with music and actors, about the joys, routines, and tender moments of our people.

Felix — our resident sheep, spoiled sadly by friendly children and others who visit at his pen

Emma — our veteran quilter who divides her time between showing Festival visitors how to quilt and showing off the completed beauties hanging behind her

Henry's cookstove — it sits in the corner of our kitchen center, where, if you park on one of the benches, you may learn how to make apple snitz, butter, and why the Amish and Mennonites are such good cooks.

hay bales — your seats while viewing *All About Lancaster, On Growing Up Amish, The Pageant of the Plain People*.

cornerrib — you walk through it on the way to our front door

On Growing Up Amish — seven screens of slides with narration showing Lan-

caster's countryside and the spirit and detail of Amish life.

exhibition hive — where our bee colony makes honey, day and night, in full view of everyone.

"Country Lullaby" — it's our one secret! You'll hear it during *All About Lancaster*.

snack shop — the corner where you can eat up on chicken corn soup, pepper cabbage, noodles, homemade bread...

"What's the difference between the Mennonites and Amish?" — the most asked question at the Festival.

introduction room — it's lined with jars of canned fruit, a quilt, and some of our more meaningful symbols as a people.

Yonie — that local yokel who tells you all about Lancaster, introduces you to Lonesome Ephraim, and sings the Frog Song with the children.

shack — that upper corner in our auditorium from where all the technical paraphernalia is run — lights, projectors, tape recorders, and mikes.

carved paintings — those 3-dimensional scenes that Aaron Zook creates of Old

Busy Craftsmen at Festival

You would think they would tire of it — a whole day at the potter's wheel; hours and hours of pushing a needle from one side of a quilt and back again; weeks of blowing tubes of glass into delicate vases, farm animals, flowers, or ships; careful minute by minute work shaping tiny dried flowers into arrangements under glass; days spent painting and making carved pictures; afternoons of weaving basket shades and engraving nameplates — but every morning the craftsmen return to the Festival for a fresh start at their art.

They are Emma Weaver, quilter from Lititz; George Martin, woodworker from Elizabethtown; Aaron Zook, painter from Kinzers; Ruthie Nolt, dried flower artist from Rothsville; Anita Lehman, potter from Newton, Kansas; and Willard Wyse, glassblower from Midland, Michigan; all at work daily at the Dutch Family Festival.

glossary

Order Amish life, daily at the Festival.

Paul Erb's desk — that tiny table where Paul Erb (and the rest of the churchmen who lead our question-answer period) sits when he isn't busy in the auditorium, helping tourists understand the local Mennonites and Amish.

front desk — we keep the tickets there, the paper bags, postcards, and candy.

dressing room — where the twelve cast and staff keep their lunches and costumes — and try to figure out how to make their 500th Pageant of the Plain People fresh and alive.

cherry and walnut — the two woods George works in (making stools, rockers, chairs, tables, lamps, and nameplates).

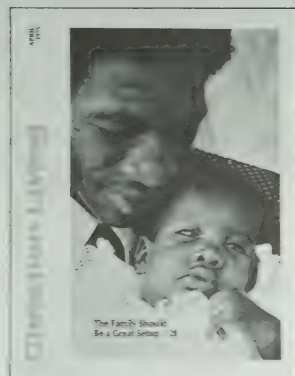
the leaning chimney — the pipe on George's kiln where he fires the pots Anita makes each day.

Pop cast — those eight people who will, for 22 nights, perform "Today Pop Goes Home."

animal films — three go by every hour in the farm center; one on pigs, one on sheep, one on cows.

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Register of Mennonite Craftsmen and Creative Artists

The editors urge readers to support the persons listed in this register as opportunity affords. It is intended to help craftsmen and creative artists to market their work.

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John J. Miller

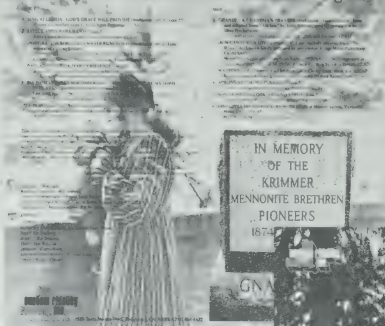
Tenor
Available for recitals,
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717/299-0139

Any person interested in advertising in this classified register should write to "Register of Mennonite Craftsmen and Creative Artists," *Festival Quarterly*, 2497 Lincoln Highway East, Lancaster, PA 17602. Any member of the various Mennonite, Amish, and Hutterite groups is eligible.

Connie Isaac Is a Gifted Mennonite Musician from Fresno, California

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Folk Songs for Children of the Mennonite Migration



The record, "Sing Alleluia," with ballads of Mennonite life by Connie Isaac.



"Sing Alleluia" contains many of Connie Isaac's own songs and lyrics done in gentle folk style.

She says of her album, "This record is designed to be a collection of ballads of the migration and other folk songs relating to the Mennonite people. It is my hope that it will be an effective means of generating within us a love for our heritage as a

'peculiar' people, a reverence for God's leading, and a sense of joy and hope for the future.

"I pray that it may be an educational and inspirational tool for passing on to our children some things worth remembering. May it also be a means of sharing with our Christian neighbors."

Special FQ price — \$4.98
(Regular price — \$5.98)

The editors urge you to tear out this page, take it with you when you travel, and support restaurants and motels (opposite side) owned and operated by members of Mennonite groups.

KANSAS

Colonial House

Owned by Hesston College
Hesston, Kansas

Saturday night special — Low German Buffet

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Bird-in-Hand Restaurant

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1756 GROFFS FARM

Food experts, such as Craig Claiborne and James Beard, have lauded the Groff bill-of-fare. The Groff Farm has been the subject of stories in the Lancaster, Pa. newspapers, the New York Times The Saturday Evening Post, and in the Time-Life Cookbook Series called "American Cooking: Eastern Heartland."

Co-author of "Good Earth & Country Cooking"

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Mill Stream Motor Lodge

5 miles east of Lancaster on Rt. 896, between 30 and 340 in Smoketown. Color TV, direct-dial phones, air-conditioning. The Mill Stream Pantry serves breakfast and lunch. A quiet place to stay while visiting the Dutch Family Festival and many other interesting places in Lancaster County. Conference rooms add to Mill Stream's appeal as the ideal location for seminars and retreats ... and our staff will help to work out the details to make the event a success. For reservations write or call (717) 299-0931. General Manager: Eugene R. Witmer.

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All have two bedrooms, two baths, a living room, and a kitchen. Phares and Edna Rutt hope you enjoy your stay.

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And Now My Love — A clever little French love story that tries something so successfully, one wonders it was never tried before — charting the social and psychological backgrounds of the very modern young couple who happen to get beside each other on a plane and fall in love at first sight. The story starts with their respective grandparents and builds to the romance three generations later. (7)

F is for Fake — Orson Welles plays games with his audience again. All the quick editing and intercutting are fun and there's even some wisdom worth noting. Too bad Welles dated the picture by relying so heavily on Clifford Irving. (4)

Funny Lady — Surprisingly well done. Technically sophisticated, it is more than a Streisand showcase. The Fanny Brice story is undoubtedly in Barbra's hand, but she's balanced off with a good acting job by James Caan as Billy Rose. It's big and it's too long, but it's full of style. Good camera work. (6)

Jaws — More than the publicity campaign works in this thriller. Director Spielberg and company know how to create suspense. It's a blockbuster with few subtleties or fine lines, but good entertainment nonetheless. Richard Dreyfuss is a joy and nearly steals the show from everyone including the shark. (7)

Le Secret — The secret itself is not so important in this grim story as the havoc keeping a secret can cause in a man's mind. It's the "what if" that's scary here in the moody French landscape. Well

acted, the ending seems unnecessarily shocking and too sensational. (5)

Mandingo — A ruthlessly violent picture about the American South in earlier days. Passion becomes beastly and unnecessarily brutal. Avoid it. (1)

Monty Python and the Holy Grail — Distilled British wit. Rich in put-downs, understatement, and overstatement, the Python gang destroys most everything that takes itself too seriously! Watch out, King Arthur and all ye knights who did so gallantly. You're in trouble if you expect any reflective moments. (6)

Night Moves — More a character study than a thriller. Gene Hackman as a private eye gets more involved in a sticky case than he had counted on, and look what we learn about him. There is a tender core to this Arthur Penn picture because Hackman's a sensitive actor, Penn's a good director, and the editor did his job splendidly. (8)

The Eiger Sanction — A nothing story built around Clint Eastwood's straight face (one wonders how many more such nothing plots and characters can be made as a vehicle for Eastwood). Everything is so predictable, hokey, and belabored, one should be paid, rather than pay, to endure this disaster. (1)

The Fortune — Funny how a film with all the right ingredients just may *not* work. Take director Mike Nichols with actors Jack Nicholson and Warren Beatty, set them in the twenties, and give everything a comic twist. This surefire misfired. It's boring and not even cute, although it tries awfully

hard. Forget it. (3)

The Other Side of the Mountain — Tragedy strikes the beautiful people and the tough ones survive in this sensitively done biography of Jill Kinmont who almost skis in the Olympics. Keeps veering away from becoming mushy and manages not to hit you over the head. Good family fare. (7)

The Passenger — The viewer needs to fill a lot of gaps in this plotless piece by Antonioni. The cinematography is striking but little else is. Even Jack Nicholson as the newsman who assumes another man's identity isn't allowed to flower in this film where the camera reigns supreme. (4)

The Phantom of Paradise — Revenge and bitterness take over the hard rock world. The story is on to something deeply human but never quite gets its wallop packed. It's surreal and real all at once, with moments of true suspense. An ambiguous ending (6)

The Return of the Pink Panther — All is as predictable as a clown at the circus in this crazy slapstick starring Peter Sellers as inspector Clouseau. Gags replace the missing storyline — and that's okay if you don't expect more. (5)

Films are rated on a scale from 1 through 9, based on their sensitivity, integrity, and technique.

The full-length feature film version of

HAZEL'S PEOPLE

(formerly titled *HAPPY AS THE GRASS WAS GREEN*)

based on the novel by Merle Good is now being scheduled in theaters across the country.

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Enormous Changes at the Last Minute, by Grace Paley. Farrar, Straus, and Giroux. 1974. 198 pp. \$6.95.

Grace Paley writes realistically. As realistically as those photos taken at family reunions (exposing all the warts and scars) that you keep because they're true but hide at the bottom of the drawer. It's that ugly, but human kind of truth that Paley tells in **Enormous Changes at the Last Minute**. Her short stories are definitely not for anyone who prefers to see mostly the happy side of things with only momentary intrusions of the dark.

But in many of these stories is captured life as it is for those lonely, rootless souls who are victims (for whatever reasons), who can no longer rise up or above circumstances. Yet around the edges play comic, almost satirical shadows.

Her craftsmanship as a storyteller is remarkable; her conversations more perfect than a tape recorder could chronicle them. Reading it is to be back on a subway in New York City. She catches the ethnic charm of the place, the

detail in the city-liver's day-to-day living.

The one gem of the collection is "Faith in the Afternoon" — a poignant telling of an elderly father and his prodigal daughter who would like to care for each other, but don't know how to begin.

Paley deals with a tough world without flinching. Her stories are rough in language and impact, but also true, unpleasantly true.

The War Between the Tates, Alison Lurie. Random House. 1974. 372 pp.

Alison Lurie would like to be sensational. That's the clearest message her novel gives. Something basic is lacking from all the characters parading and dancing before the reader who may legitimately threaten to stop reading after the first fifty pages. And it's the writer's fault. For much as Lurie wants to show a degenerating family and their hollow friends at war within themselves and with each other, she fails to engage her reader in the passel of struggles that go on.

The book has no soul. Erica and Brian Tate

and their three savage children are made of cardboard. Wendy, Sanford, and the rest would have been better off not brought to life at all, rather than the half-life given them.

The characters are hokey. What happens seems forced. And there's no satire or seriousness to save the limping story.

Forget it. It's not worth your (or the reviewer's!) time. And if you do decide to try it, the ending is predictable anyhow!

How the Good Guys Finally Won, Jimmy Breslin. Viking Press. 1975. 192 pp. \$6.95.

Jimmy Breslin should write about politics. The subject suits his style — visceral and full of games. He loves every minute of what he's witnessed and more than that, he loves the telling of it.

Even if you're bored with Watergate, chances are you'll enjoy the **Good Guys**, mostly because of the way Jimmy tells it.

It's no secret whose side Breslin is on — and this is the story of how Tip O'Neill, Peter Rodino, and the rest could have let victory slip away. By Breslin's account, shrewd politicking, good noses, and basic integrity brought the Nixon camp to their knees.

This book is as much about the workings of power and politicians as it is specifically about Watergate. Breslin dissects power cleverly, looks at it from above and below, likens it to tilting mirrors and blue smoke.

There's a playful seriousness to Breslin's writing. He knows his subject is heavy and historical, but the men who make history are always only human. He tells it well.



Grace Paley



Alison Lurie



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New Music for the Church Choir

FILL MY HOUSE

Compositions and Arrangements for Church Choirs
by
Esther Wiebe

Esther Wiebe is a member of the music faculty of Canadian Mennonite Bible College where she teaches piano, theory, and composition. The compositions and arrangements in this volume are selected from her repertoire of many more. The most recent major work is the composition of the music for the Mennonite folk opera *The Bridge*.

Contents

Anthems

Introit-Psalm 100
Psalm 18
Reflections

Hymns

God Is Working His
Purpose Out
God of the Ages
Graduation Hymn
New Year's Hymn

Folk Hymns

Alleluia No. 1
Baptism by Fire
Fill My House
Psalm 133
The Spirit of the
Lord

Hymn Arrangements

Come All Ye Shepherds
For God So Loved Us
Gott ist die Liebe
Hark, Hark the Gospel
Trumpet Sounds
Hark, the Glad Sound
Immortal, Invisible
Leise Rieselt der Schnee
O Thou in Whose Presence
So Nimm denn Meine Haende
Suesser die Glocken
Take Thou My Hand
Vesper Hymn
Weisst du wieviel Sterne
stehen?

Format: 60 pages, 8x10 spiral-bound
Price: \$3.00 for orders received by September 15, 1975
Regular Price: \$3.25

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RECLASSIFIED

by Katie Funk Wiebe

Three Paxmen were being martyred for their faith in the deep jungles of Africa. As the first man, a Tabor College graduate, was led to the guillotine, he was asked if he had any last words.

"Thank God, I love the Lord," he replied with strong voice and clear eye and laid his head down to die.

The headman tripped the guillotine, but the knife stuck, so the young man was told he had been reprieved.

The second Paxman, a Bethel College graduate, was also asked for his last words. "Thank God, I had a good liberal arts education," he replied. Again the knife stuck, and the young Bethel man was also reprieved.

The third man, a Hesston College graduate, was also asked for his last words before execution. His response was immediate. "If you have a screwdriver handy, I can fix the knife for you." — told by James Juhnke at a Tri-College faculty social at Bethel College.

* * *

One weekend when our family lived in Iowa near several colleges, we invited a Mennonite student and his two friends for dinner. The mashed potatoes, fried chicken, and vegetable dishes disappeared at a furious rate. On the way back to college, one of the boys said to the Mennonite student, "If I could find a girl who could cook like that woman today, I'd marry her even if I had to join the Mennonite Church!" — Mrs. Ruth Grasse, Edson, Alberta

* * *

Young Michael Han, 9-year-old adopted Korean son of Wilmer and Jean Schmell, was faced with the prospect of masculine cooking for several days while Jean visited a daughter in Boston. So he prayed: "Lord, help us to survive. You know that Dad isn't as good a cook as Mother." — Paul Erb, Bridgewater Corners, Vermont

* * *

Soon after our farmer minister was ordained, he was asked to preach at a neighboring Mennonite Church. The visiting minister attempted to explain his being a substitute as follows: "When the pigeons knock out a window in our barn, I just stick a burlap bag in its place." After the service, an elderly member shook the visitor's hand warmly and said, "I thoroughly enjoyed your message. You weren't a bag substitute at all. You were a real pane." — Leroy D. Reitz, Washington Boro, Pennsylvania

The editors invite you to submit humorous stories and anecdotes that you've experienced or heard. We are not interested in stock jokes — we want human-interest stories with a humorous "Mennonite" twist. Keep your submissions to no more than 100 words and send them to Katie Funk Wiebe, Tabor College, Hillsboro, KS 67063. She will give credit to anecdotes she selects.

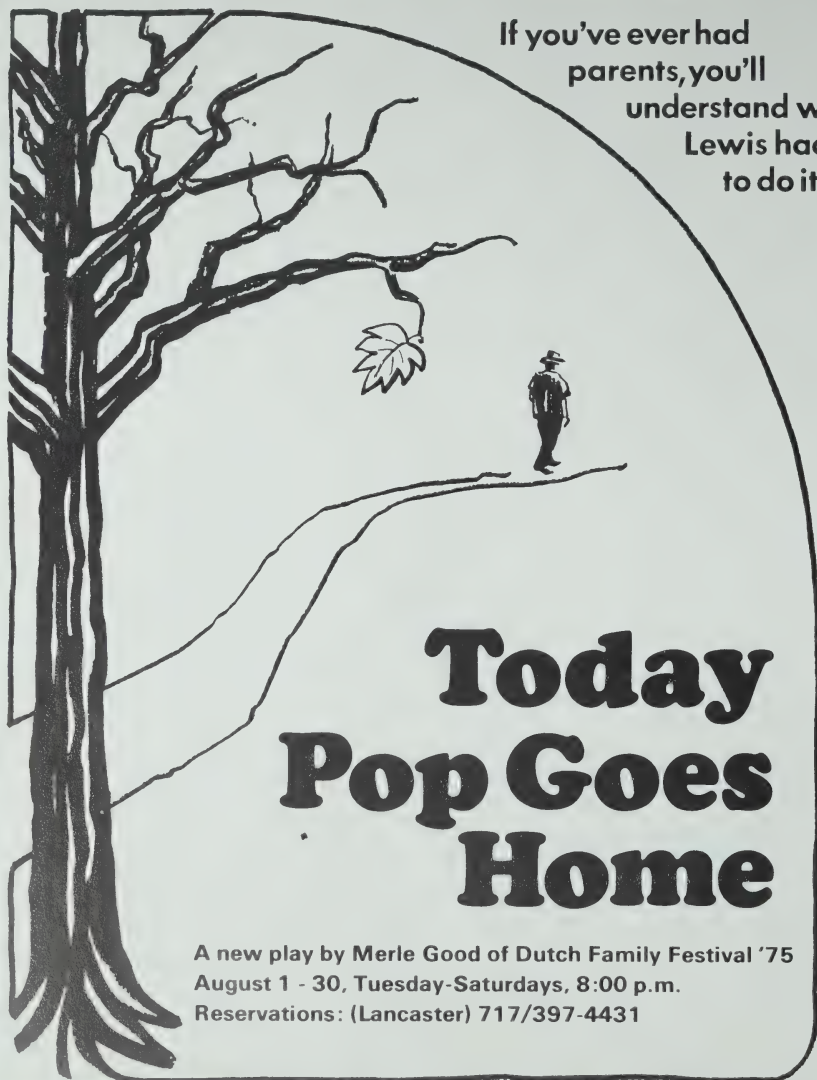
CONTENTS

This Quarter's Book Offer	2	Quarterly News	24
Did You Know That . . .	4	At the Schools	25
Letters	7	Cultural Calendar	25
Must Our Mission Destroy Our Symbols?	9	Communication By-Line	26
Forum	10	Trends in Music	27
Commonalities of Art and Business	15	Dutch Family Festival News	28
Becoming a Writer: Notes Along the Way	16	This Quarter's Other Offers	30
Editorial	21	Directory of Mennonite Restaurants	31
Mennonite Books: In Review	23	Directory of Mennonite Motels	32
Anniversary Book Offers	23	Quarterly Film Ratings	33
		Best-Selling Books: In Review	34
		Reclassified	35

POSTMASTER, ADDRESS CORRECTION REQUESTED

Send form 3579 to:
Festival Quarterly
P.O. Box 343
Scottsdale, PA 15683

Book Offers — pages 2 and 3



If you've ever had
parents, you'll
understand why
Lewis had
to do it -

Today Pop Goes Home

A new play by Merle Good of Dutch Family Festival '75
August 1 - 30, Tuesday-Saturdays, 8:00 p.m.
Reservations: (Lancaster) 717/397-4431

Special Holiday
Supplement Begins on Page 9

FQ
1975 Goal:
To hear from
every reader!

Beyond the Anniversary Crossing Musical Cultures

November, December, 1975, January, 1976 festival quarterly

exploring the art, faith, and culture of Mennonite peoples

The Editors Recommend For Holiday Reading and Giving —

What better time to give and read books than the holidays! We at *Festival Quarterly* believe that good reading is one of our choicest delights. And so we've tried to choose a variety of books that promise beauty, understanding, information, joy. As always the prices for these main offers are discounted to our readers.

The Barn, by Eric Arthur and Dudley Witney, is a large book with well-crafted photos in color and black-and-white of barns, with much attention to their structure and decorative detail. It is an apt memoir for a farm family (past or present) spending considerable time on the barns of eastern Pennsylvania and Ontario. Paper. Regular price — \$9.95; **FQ price — \$9.14.**

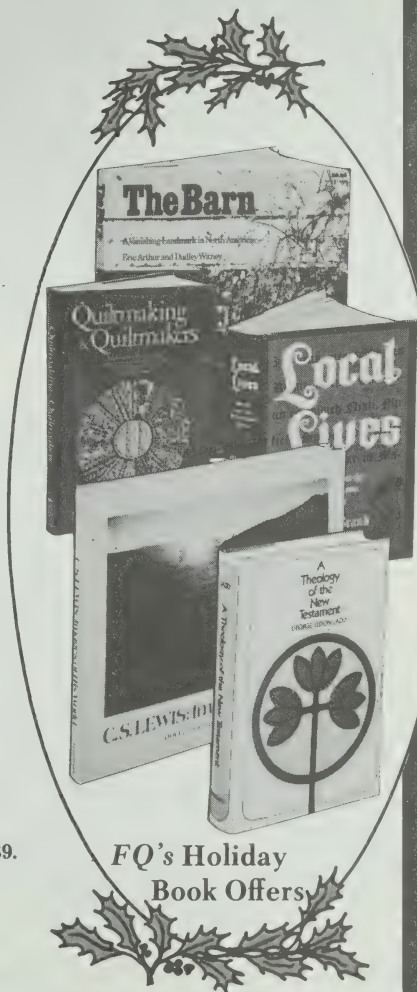
Quiltmaking and Quiltmakers, by Marilyn Lithgow, is the story of quiltmaking, a tribute to its art and a particular community of Mennonite quilters in rural Illinois. Mrs. Lithgow who grew up among Mennonites gives us a book full of human interest, how-to-quilt, excellent photos, history, and insights into Mennonite life. Cloth. Regular price — \$6.95; **FQ price — \$5.91.**

You might read about yourself or at least someone you know in Millen Brand's **Local Lives**. It is Brand's exquisite record of the Mennonites and other Pennsylvania Dutch he knew in the Franconia/Allentown/Reading area of Pennsylvania, done in rich poetry. Although specific in names and detail, he tells universal human stories with humor. Cloth. Regular price — \$12.50; **FQ price — \$11.40.**

C. S. Lewis: Images of His World, by Douglas Gilbert and Clyde Kilby, is a lush photographic view into the world of C. S. Lewis, the Christian writer and teacher. This is where Lewis lived, walked, taught, and found inspiration for his writing. Reading the book is like being with the man; the photos give passage into that world. Paper. Regular price — \$7.95; **FQ price — \$6.89.**

A Theology of the New Testament by G. E. Ladd is a conservative-evangelical scholarly (but not difficult to read) understanding of the New Testament with a view toward eschatology. It contains a comprehensive bibliography and has been hailed by one

continued on page 3



FQ's Holiday
Book Offers

Coming-

*The People's
Place*

*(opening Spring,
1976)*

Sick Bodies, Sick Relationships and Healing

by Alice W. Lapp

Three paperback books have recently come from Herald Press which discuss sickness and health, a timely topic in any age.

Marriage: Agony and Ecstasy by Helen Good Brenneman (\$1.50) tells of ailing relationships between married couples. Dr. Abraham Schmitt, well-known counselor in eastern Pennsylvania, shares his wisdom and suggestions as two case studies are narrated and the problems worked through.

Dr. Schmitt suggests that people tend to avoid going to a counselor for help because this would acknowledge defeat and most people dislike such an admission. Conflict in marriage, he says, if properly dealt with is a positive step toward growth and unity. One must be humble enough to realize that only an arrogant person will try to change one's mate. A person should expect to change only himself or herself if the relationship is to grow. Each chapter concludes with an exercise in honesty and communication for better understanding of where each person finds himself.

Healing: Prayer or Pills? by Jonathan C. Yoder, MD, (95¢) is Dr. Yoder's reflections on people's expectations of

miracle healing. The author is a missionary physician now in Nepal but periodically practicing in Goshen. He suggests that overzealous Christians who claim to have a special revelation from God disturb genuine children of God in their desperate illnesses by insisting that

All three books are easy reading, give some food for thought, and may even spark a good discussion.

the latter have sin in their lives as the reason they are sick.

Nowhere does the Bible promise that we will all be healed or even excused from every disease. Faith does not insure that a person will be healed but it can help everyone to pick up the pieces and go on living anyway. These afflictions often help one's spirit to grow whereas it may not have grown without the conflict and exercise of facing illness.

God Healed Me, edited by Robert J. Baker, (\$1.75) is a collection of case histories of people throughout the Mennonite Church family who claim healing from various disorders. The strength of

this book is the fact that several chapters tell of people who had faith, were anointed, but failed to get well anyway. Their spiritual acceptance of their condition may encourage the reader because everyone knows that not all are healed.

Robert Baker usually writes with wit and style. Unfortunately this touch is missing in what could have been an insight into individual expressions of personality in the wide range of persons whose narratives are included here.

Well-known witnesses and their addresses are listed as documentation at the conclusion of those chapters about physical healing.

All three books are easy reading, give some food for thought, and may even spark a good discussion in this day of charismatic movements, expected miracles, and skeptical onlookers.

Alice W. Lapp is a sometimes English teacher and active in church and community affairs in Goshen, Indiana.

These books may be ordered in Section C on the Quarter-Order between pages 4 and 5.

Editors Recommend continued from page 1

Mennonite reviewer as "a major event" for serious Bible study.
Cloth. Regular price — \$12.50; FQ price — \$11.42.

So give — or choose for yourself — a good book this holiday season! See **How to Order** on page 3 and the **Quarter-Order card** between pages 4 and 5.

Reminder! This is the last chance you'll have to order the 1975 Anniversary Specials listed in Section E of the **Quarter-Order card**.

How to Order

See Section A (and E for Anniversary Specials) on the Quarter-Order, the mail-order card attached between pages 4 and 5. Mark clearly.

Cash orders will **not** be charged postage and handling. Charge accounts will be charged 50¢ per book for postage and handling. We prefer cash.

Past offers also listed on Quarter-Order.

The FESTIVAL QUARTERLY is published quarterly by Dutch Family Festival at 616 Walnut Ave., Scottdale, PA 15683, and is distributed free to the Festival mailing list. The QUARTERLY is dedicated to exploring the culture, faith, and arts of the various Mennonite groups worldwide, believing that faith and art are as inseparable as what we believe is inseparable from how we live. The editors seek to clearly identify promotion of Festival projects and news and keep such items apart from general editorial content. The QUARTERLY is made financially possible through sale of advertising, mail orders, and dollars from our readers to the Voluntary Subscription Fund. Copyright © 1975 by Good Enterprises, Ltd. Vol. 2, No. 4. All correspondence should be addressed to the FESTIVAL QUARTERLY, 2497 Lincoln Highway East, Lancaster, PA 17602. Controlled circulation postage paid at Scottdale, PA 15683.



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and
Merle

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Paula Wynn,
'74 grad,
silversmith
apprentice

If you study art, what do you do after college?

Goshen offers practicum-internships to increase the employability of graduates. In the past year, art majors were interns in commercial art and design at printers . . . interns in art therapy for the emotionally troubled or for mentally retarded children . . . student teachers . . . or interns with potters who are self-supporting.

Goshen's Career Services staff offers help in finding jobs: teacher for a community art league, free-lance artist, art teacher in a public school, manager of an antique shop, potter-in-residence in Ireland. Some art majors opt for graduate training -- several chose art education; others chose photography, architecture, sculpture.

If you want to study art and want help in finding your niche in the world of work, we suggest you investigate what we can offer.

Director of Admissions
GOSHEN COLLEGE
Goshen, IN 46526

Please send me more info on
your art major.

Name _____

Address _____

Goshen
COLLEGE

LETTERS

Rudolf Dyck's article and your editorial on the subject of financing creative expression are needed and helpful. It is a concern I have faced at numerous points as I have worked at audiovisual productions of various sorts over the past 14 years within the framework of a church institution.

Just how can the church concretely express interest in and support of the young creators emerging on the scene? Their media of expression are no more diverse than their attitudes and perspectives about where the church fits into their creative lives.

Your comments about "pure" money in your editorial surprised me, however. The church, the college, the foundation, the nonprofit organization seen as "unpolluted" sources? It is my impression that many of our creative people consider this money tainted, at least if it means creating with some agency or committee supervision.

We could get into a long discussion on that one, but I just wanted to let you know that some of us who work at creative tasks for church agencies sometimes get the feeling that others feel we have sold ourselves into bondage. Perhaps it is a question of where we find our purpose and how we define our creative goals.

Harold L. Weaver
Elkhart, Indiana

I have now become exposed to several issues of your fine publication which deals with a subject that needs more dealing with in our community; and let's not forget the culture and art in architecture.

Please place my name on your mailing list and accept the enclosed check for your voluntary subscription fund.

R. P. Friesen, architect
Winnipeg, Manitoba

Luke and I (in our forties) are part of a class of young people in their twenties. Yesterday we were talking about the lack of guidance in Mennonite publications about movies. We mentioned *Festival Quarterly* and most of them did not know what we were talking about. Please add the following names to your subscription list.

Marilyn Yoder
Archbold, Ohio

I enjoyed the summer issue of the *Festival Quarterly*. It has an interesting assortment of news from various Mennonite communities. I liked the book and movie reviews because in no other magazine can you get a Christian's views on secular books and movies.

Lois Forry
Lancaster, Pennsylvania

I guess we are not "cultural Mennonites," even though we were raised in Mennonite homes. We are Mennonites because we are Christians, because we have been saved and had our sins washed away in the precious blood of our Savior Jesus Christ. And because He saves from sin, and from sinning, we find that we, our Indian friends, and anyone else who truly comes to Him, wants to follow the Lord as closely as one can. Therefore we

are enthused about the teachings of the Mennonite faith, which we believe is as near as any to God's Word.

But we are *not* interested in "honoring" the culture and heritage of our fathers, and demonstrating for all to see that we are not willing to follow their faith, or live as they lived. And that is what we think your magazine is doing. Would you please remove our name from your mailing list?

Fred L. Nighswander
Emo, Ontario

Thank you very much for including us on the mailing list for the *Festival Quarterly* in the past. Enclosed is a check for enabling you to continue to send it to us. *FQ* is one of the most needed creative pieces in Mennonite arts and folklore coming forth at this time.

John E. Adams
Kokomo, Indiana

I would simply like to question the values expressed by the Herr's Potato Chips advertisers (page 20, August '75) and the tacit approval that *Festival Quarterly* gives in accepting such an advertisement.

"Imperative that we remind ourselves of the virtues of individual liberty?" or important that we remind ourselves of the mutual dependency we accept as the people of God?

"Clergymen and intellectuals glorify the idea of conformity, which can be seen in countries where liberty is suppressed." Are we talking about income? dress? thinking? Jesus called us to conform to the standards of God the King, as well as to sharing and living simply. Those things could be thought of as conforming, but on the other hand many Christians have found them to be liberating.

"It must be admitted that freedom of choice is an extension of Christian principles given by our Redeemer." (1) Yes: one can choose God, or mammon (worldly pleasures) (America). (2) No: "Freedom of choice" is basically an American ideal which might sometimes come into conflict with *having chosen* the kingdom way.

"We applaud the continuation of an atmosphere wherein people can be themselves." Being oneself is good up to a point; that point being where one denies or injures other persons, or places him/herself in the position of sinning. A lot of persons outside of God's will are also having a fine time "being themselves."

Let's have more dialogue on Mennonite arts and business and cultural idiosyncrasies versus the American (and Canadian?) dream. *Festival Quarterly* is a magazine with great potential.

Bruce Leichy
Elkhart, Indiana

The editors welcome letters. Letters for publication must include the writer's name and address and should be sent to: *Festival Quarterly*, 2497 Lincoln Highway East, Lancaster, PA 17602. The editors regret that the present volume of mail necessitates publishing only a representative cross section. Letters are subject to editing for reasons of space and clarity.

festival quarterly **QUARTER ORDER**

(A convenient shopper's card)

FQ
1975 Goals:
To hear from
every reader!

Check carefully the items you wish to order and fill in the correct amounts (totals) in the right-hand column. If you send cash, we pay all postage and handling. If you charge your order, you will be billed 50¢ per item for postage and handling. We prefer cash. (Canadian Readers: please mark your check, "U.S. Funds." Thanks.)

A. Main Offers (see cover and page 3)



	Regular Price	Our Price
— The Barn , paper (Arthur and Whitney)	9.95	9.14
— Quiltmaking and Quiltmakers (Lithgow)	6.95	5.91
— Local Lives (Brand)	12.50	11.40
— C. S. Lewis: Images of His World , paper (Gilbert and Kilby)	7.95	6.89
— A Theology of the New Testament (Ladd)	12.50	11.42

B. Past Offers

— Conrad Grebel, Son of Zurich (Ruth)	6.95	5.95
— Wonderful Good Cooking (Schrock)	3.95	3.65
— An Amish Family (Naylor)	5.95	5.25
— Record: Sing Alleluia (Connie Isaac)	5.98	4.98
— The Community of the Spirit (Kraus)	2.95	2.70
— The Simple Life (Eller)	2.25	2.10
— Mennonites in Canada (Epp)	9.95	8.95
— Hutterite Society (Hostetler)	14.00	12.90
— An Introduction to Mennonite History (cloth)	6.95	5.95
— An Introduction to Mennonite History (paper)	3.95	3.55
— Record: Harmonia Sacra	5.98	5.38
— Good Earth and Country Cooking (Groff and Wilson)	8.95	7.95
— Chinese Eyes (Waybill)	5.95	5.48
— Mary of Mile 18 (Blades)	2.95	2.65
— Mennonite Soldier (Reed)	6.95	6.25
— Debby (Zook)	3.95	3.65

C. Books as Reviewed (see page 3)

— Healing: Prayer or Pills? paper (Yoder)	.95	.95
— Marriage: Agony and Ecstasy , paper (Brenneman)	1.50	1.50

D. Books as Advertised

— Page 8: Conrad Grebel, Son of Zurich (see Past Offers)		
— Page 8: Life Along the Fencerow (Hillman)	4.95	4.95
— Page 8: Debby (see Past Offers)		
— Page 8: Levi Coffin and the Underground Railroad (Ludwig)	4.95	4.95
— Page 8: Chinese Eyes (see Past Offers)		
— Page 12: Landscape and Inscape (Milward and Schoder)	10.95	10.95
— Page 16: A People of Two Kingdoms (Juhnke)	7.95	7.95
— Page 16: Brothers in Deed to Brothers in Need (Hiebert)	20.00	20.00

E. 1975 Anniversary Specials (Last Chance!)

— Anabaptism: Neither Catholic Nor Protestant (Klaassen)	4.95	4.45
— Coals of Fire (Bauman)	2.95	2.65
— The Complete Writings of Menno Simons	15.95	14.35
— Martyrs Mirror	17.95	16.15
— Politics of Jesus (Yoder)	3.45	3.10
— Blue Mountains of China (Wiebe)	5.95	5.35
— Twelve Becoming (Dyck)	4.50	4.35

Subtotal: _____

Pa. residents add 6% tax: _____

I want to add (\$5, \$3, \$2, \$1) to the Voluntary Subscription Fund: _____

Total from other side: _____

FINAL TOTAL: _____

(Canadian Readers: please mark your check, "U.S. Funds." Thanks.)

Please fill out your name and address at the bottom of the other side of this Quarter Order and mail it to **Festival Quarterly**, 2497 Lincoln Highway East, Lancaster, PA 17602.

This Quarter-Order expires on February 25, 1976.

Place Your Christmas Orders Soon!

Note: We work with a good many publishers and we're pleased with the service they're giving us. We cannot however guarantee you will receive your order exactly the day you'd like it; we do promise to do our very best; you can help us by ordering promptly!
Thanks.

Please send the following books with a gift card to:

Name _____

Address _____

City _____ State/Province _____ Postal Code _____

	Title	Price
1.	_____	_____
2.	_____	_____
3.	_____	_____
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	Title	Price
1.	_____	_____
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Please send the following books with a gift card to:

Name _____

Address _____

City _____ State/Province _____ Postal Code _____

	Title	Price
1.	_____	_____
2.	_____	_____
3.	_____	_____
4.	_____	_____
5.	_____	_____

Subtotal: _____

Pa. residents add 6% tax: _____

FINAL TOTAL (this side): _____

Your Name _____

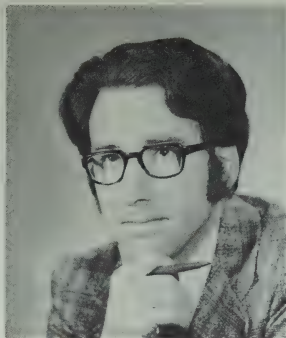
Your Address _____

City

State/Province

Postal Code

Don Kraybill is a Pennsylvania farm boy, gone sociologist, college professor, and writer.



Beyond the Anniversary

About mid-1975 I attended a weekend church conference with a friend. As we returned home, one of us asked, "How long are we going to have to keep listening to this Anabaptist stuff?" We laughed together and concluded, "Probably about six more months until the birthday's over."

The 450th birthday of Anabaptist origins was an occasion for a new manifestation of our ethnic^{*} heritage. All groups have unique beliefs and traditions which form a social glue bonding them together into a corporate unit. The church is no exception in that particular denominations also have their own heritage, unique customs, and special rituals. This does not mean that the church is only an ethnic group — but that the church is an ethnic group plus a spiritual fellowship centered around Jesus Christ.

During the past twenty years there has been a major shift in the nature of the ethnic glue which adhesions our Mennonite denomination together. Social scientists have observed this type of change in other ethnic groups — particularly during a time of immigration and settlement in a new land. They have observed that "what the son wishes to forget — the grandson wishes to remember."

Our forefathers who emigrated to Canada and the United States were rural Mennonites who took their ethnicity for granted. It wasn't something to be debated or researched. It was an accepted fact of everyday life with many unique customs and beliefs which concretized the ethnic experience. Sauerkraut, plain coats, prayer veilings, and foot-washing were continual expressions of the "first generation's" ethnicity. In the Mennonite experience, this "first generation" often stretched over three to five literal

generations of sons and daughters. In the mid-1900s the second generation emerged and began to gobble up the goodies of American society. They didn't want to be known as members of an old humdrum ethnic group, but desired to be known as respectable Americans. During the last twenty years, the third generation appeared and constructed a new ethnic bond. This new Mennonite ethnicity has a number of unique elements which tend to be more abstract, historical, and generalized than the ethnic experience of the first generation.

The hymns of the third generation's ethnic glue are songs by Felix Manz, Michael Sattler, and Amos Herr. Holy places in the ethnic experience are shrines dedicated to the preservation of our tradition, such as restored houses and heritage centers. There has been a renewed interest in our "Holy Land" with pilgrimages to Switzerland and South Germany. The Scripture of the new ethnicity consists of books and dissertations on Anabaptism and pamphlets galore. The catechism of this new ethnicity includes classes in Anabaptist theology and history, both in schools and in local congregations. The secret passwords for the new ethnicity are unique words which identify the boundaries between our ethnic experience and that of others, such as Anabaptist, Discipleship, Brotherhood, and Voluntarism. Dramas, films, and other artistic expressions also signify a more generalized and abstract understanding of our ethnicity.

This third generation of ethnicity heralded by the anniversary is urgently needed, since urbanization and occupational change have been devouring the old social props which glued the first generation of Mennonites together. The new ethnic cement isn't tied to local geographical communities, but is shared increasingly through media and national meetings and is a much more generalized and universal ethnic experience.

The shift from the old to the new ethnicity was also needed because the new ethnicity is a more respectable ethnicity. As a Mennonite group, we have been rapidly increasing our social status position in the structure of American and Canadian society. The old ethnicity, which included specific forms of dress and peculiar behavioral patterns, was a barrier to full participation in professional occupations in industrialized society. We needed a situational ethnicity which we could put on at certain occasions

continued on page 17

The editors welcome Meetinghouse articles from writers on any subject related to our culture, faith, and the arts, including but not limited to crafts, literature, drama, music, film, sculpture, and painting. Articles should be 600-750 words in length. Payment is \$100.

^{*}ethnicity — refers to the social "we-ness" a group experiences based on common racial, national, or religious factors.



Gleysteen Between

Jan Gleysteen is enigmatic, and he enjoys that status.

Gleysteen is perhaps best known for his Anabaptist slide lectures and his tours of the Anabaptist holy lands. But at heart he thinks of himself as an artist. And rightly so. Born and raised in Amsterdam, he spent many happy hours in that beautiful city's art museums. He says he always liked to draw and paint. After he finished art school in 1952, he spent a year bicycling around Europe and ended up in southern France, working mornings and painting afternoons. Not long after, when he decided to go to America, his pastor at the Singel Church (the famous "Hidden Church" of Amsterdam) planned an art exhibit of his paintings at the church, and the sales were enough to pay his trip to the U.S.

Gleysteen was born blind. His parents, both nurses, enlisted the efforts of a professor friend of theirs at the University Hospital. As a result Gleysteen can not only see well enough to paint; his eyes are still getting better! "I find it somewhat of a miracle," he says.

One cannot listen to his well-told stories of the Gleysteen childhood without seeing its immense effect on his life. Stories of Amsterdam, his family, his church (his father was one of the founders of the Dutch Mennonite Peace Group). And the war tales. "At an early age you learned to hunt for food," he explains, referring to the Nazi Occupation of the Low Countries. "There were tensions, bombings, shootings." Years later in Scottdale, Pennsylvania, fire sirens would still scare him in the middle of the night.

Gleysteen has worked at the Mennonite Publishing House in Scottdale for more than twenty years, primarily as an illustrator and designer. He is presently associate editor of Congregational Literature Division. He first met his wife, Barbara, in Amsterdam as an American VSer. They have two children.

Jan Gleysteen could easily begin a cult. He speaks five languages, has a brilliant, creative mind, a quick wit, and lives at a pace so fast that it appears his life is budgeted and he's already overspent. People love him. He inspires many everywhere he goes with a soft-spoken (in that Dutch accent) compassion and history. "The foundation of civilization is compassion" was one of his father's favorite sayings. It left its mark.

Yet he remains a mystery. "A person in transition," he calls himself. A man caught between. Half a life in the Old World, half in the New. An illustrator turned historian who wants very much to be a writer, all the time claiming his art form is photography (to mention nothing of his expertise in the design of trains for historical re-creation, including Engine 119 which the Union Pacific used to reenact the Golden Spike ceremony)! Yet he excels more as a churchman than as an artist. He seems inexhaustibly "on the move," yet he stabilizes many with his steady faithfulness.

He inspires thousands but seems mysteriously detached from people personally. He exalts the priesthood of believers, yet with his European sense of "quality control" lashes out at those in the American church whom he considers incompetent of attaining his standards. ("Too often the church becomes a training ground for incompetence.")

But "between" doesn't give Gleysteen ulcers. He loves it. He knows he helped to create an awareness of who we were at a time when most Mennonites were trying to forget it. And even his critics can't take that away from him.

Each quarter the editors feature a Mennonite who is unusually creative. Readers are invited to send suggestions for future profiles.

For "True Believers" Only



David Augsburg is an author, formerly the pastor of The Mennonite Hour, and presently assistant professor of pastoral care and counseling at Northern Baptist Seminary, Oakbrook, Illinois.

"If I told my people the truth, I'd be out of business tomorrow."

The speaker, admitting duplicity and whispering off the back of his hand, was an outstanding national religious broadcaster.

"I tell my supporters that we're doing evangelism, reaching the non-Christian for Christ, so they will send in their dollars to further the cause."

"Are you?"

"Yes, occasionally someone from 'outside' writes to tell us he was helped. But of course my programs are broadcast only on a Sunday morning during religious time blocks. . . ."

"When it's back-to-back church services that only a hardened saint can endure?"

"Well . . . yes. I'd like to broadcast during weektime prime time when general audiences are listening. But there are two problems. One, no station manager will run my program then."

"It would scare away his audience for hours, right?"

"So he says. The second problem is, if I change my program enough to keep any self-respecting sinner's attention, then my good supporters won't be 'fed' as they say, and they'll stop sending in the weekly offerings."

"But if they want you to do 'evangelism,' couldn't you cut their

feed and get on with the task?"

"Oh no, you don't understand. What they seem to want is for me to tell them sinners like they would tell them sinners if they ever had a chance to talk to them sinners, and do it in the good old language preachers have been using on sinners for centuries, do you follow me?"

"I'm getting the gist of it. So you say it like they say it should be said if it's worth supporting, although you know it isn't doing what you tell them it's doing when you pass the hat through radio-laud?"

"That's the crunch. If I tell the truth, I'm out of business. And of course, we do reach many people with our message."

"Do you know who you are reaching? What percentage of the people in your listening area actually tune in? Who does listen? Are there enough people for you to be able to measure? Can you be sure there is any significant change in those who do hear you?"

"There aren't any answers to questions like those. Let's talk about going to lunch."

"Thanks, but there are answers to questions like those. If Chevie, or Digel, or Soft and Dri, or Revlon didn't have the answers, they wouldn't put their dollars into air time. Are we going to be less responsible than they are?"

"But we have the Holy Spirit on our side to get the message through."

"And they have lust, greed, pride, gas, and indigestion on their side. Yet they find out who's listening, understanding, responding, buying."

"How about lunch?"

"How about one more puzzling question? If I double-talk a little lady in Dubuque into sending me that \$20 from her sugar bowl to reach people I know are out of my reach, and justify it by saying 'we-do-help-people-now-and-then-let-me-read-you-my-letters,' am I not doing evil in the hope that some good may come?"

"Maybe."

"Maybe we ought to all go public with the truth. And if we go broke, and go off the air, we'll at least have the integrity we've been extolling."

"I've really got to run . . . it's time for lunch. Then I'm speaking in the workshop on how to pull more letters."

"Hey, I'm glad we got to talk."

"Right. So long. And remember, cards and letters keep those friends and neighbors coming!"

"Yes . . . that's all the address you need, just write. . . ."

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November, December, 1975, January, 1976

At press time, the Festival Quarterly had been informed of the following events among Mennonites in North America. Numerous congregations and communities will finalize dates and programs closer to the holidays; this is not an exhaustive listing.

Phoenix, Arizona

Glenhaven Pennsylvania Dutch supper and auction (benefit for Glenhaven School for Retarded Children, sponsored by Trinity Mennonite Church), Trinity Mennonite Church, Glendale, **November 1**.
Glencroft Retirement Center Benefit Auction, featuring handmade quilts, crafts, Pennsylvania Dutch baked goods, and Indian "frybread" at Gold Star Campers, Phoenix, **January 24**.

Fresno, California

"All My Sons," by Arthur Miller, performed by Pacific College drama department, Pacific College, Fresno, **November 12-15**.
"A Christmas Drama," Pacific College, Fresno, **December 2**.
"A Festival of Song, a Christmas Celebration," Pacific College Music Department, Pacific College, Fresno, **December 4**.
"Messiah," with Pacific College Choir and Fresno Community Chorus performing with Fresno Philharmonic Orchestra, Convention Center Theater, Fresno, **December 14**.



"Happy Birthday, Merry Christmas," performed by 60-voice Junior and Junior High Choir, Reedley Mennonite Brethren Church, Reedley, **December 21**.
"A Christmas Festival," performed by the Sanctuary Choir with string and brass ensemble, Bethany Mennonite Brethren Church, Fresno, **Christmas Eve**.

Central Illinois

Harvest Supper and Hunger Film, Congerville Mennonite Church, Congerville, **November 26**.
Christmas Eve Candlelighting Service, Calvary Mennonite Church, Washington, **December 24**.

Chicago, Illinois

MCC "Self-help" project at Lombard Mennonite Church, 528 E. Madison, Lombard, 1:00 p.m., **November 15**.
Music Festival sponsored by the Chicago Area Mennonite Fellowship, at Lawndale Mennonite Church, 2520 S. Lawndale, Chicago, 7:00 p.m., **November 23**.
Intergenerational Advent Festival, using the congregation in drama, music, visuals, at York Center Church of the Brethren, Chicago, **November 23**.

30; December 7, 14, 21, and 25.

Print exhibit by Jane Alderfer (pictured) of Lombard Mennonite Church, at Bethany Theological Seminary educational building, Oak Brook, **December 1-30**.



Goshen/Elkhart, Indiana

Goshen College Chamber Choir Concert, Goshen College, **November 14**.
Goshen College Orchestra, Union Auditorium, Goshen College, 8:00 p.m., **November 22**.
Thanksgiving and Praise Service, including all Mennonite churches of Elkhart (call 219/522-6869 for details), Elkhart, 7:30 p.m., **November 28**.
Faculty Exhibition, Goshen College Art Gallery, Goshen College, **December 1-20**.
Christmas Concert, Bethany Christian High School, Goshen, 2:30 p.m., **December 7**.
"How Far Is It to Bethlehem?" performed by Prairie St. Choir, Prairie St. Mennonite Church, Elkhart, 9:30 a.m., **December 7**.
Christmas Choral Concert performed by Camerata Singers of Elkhart, Memorial High School Little Theater, Elkhart, 8:00 p.m., **December 13**.
"The Infant Jesus," performed by Prairie St. Choir, Prairie St. Mennonite Church, Elkhart, 7:00 p.m., **December 14**.
Advent Christmas Program with Bach organ and choral music, performed by the Seminary Choir, Associated Mennonite Biblical Seminaries Chapel, Elkhart, 4:00 p.m., **December 21**.
Christmas music by Junior and Adult Choirs, Belmont Mennonite Church, Elkhart, 9:30 a.m., **December 21**.
Mennonite Church Music Festival, Goshen College, **March 5-7**.
Annual Student Exhibition, Goshen College Art Gallery, Goshen College, **March 7-28**.
Winter drama, Goshen College Players, Goshen College, **March 12-14**.

Kalona, Iowa

Iowa Mennonite School Choir and Ensemble Concert, Iowa Mennonite School, Kalona, 7:30 p.m., **December 14**.

Central Kansas

Bethel College Players, Tabor College Players, and Hesston College Players performing at Grand Opening of Hesston College Little Theater, Hesston College, Hesston, **November 14, 15, 21, 22, 27-29**.
"Dona Nobis Pacem," in an Oratorio Concert by the Bethel College Music Department, Bethel College, North Newton, 3:00 p.m., **November 16**.
Drama Production, Krehbiel Auditorium, Bethel College, North Newton, 8:15 p.m., **November 20-22**.

Thanksgiving Festival, Hesston College, Hesston, **November 27-29**.

Victorian English Christmas Dinner and program, Memorial Hall, Bethel College, North Newton, **December 4, 6**.

Winnipeg, Manitoba

Multimedia presentation focusing on Bach's "Magnificat," with narration, famous historical art, and Choir. Canadian Mennonite Bible College, Winnipeg, **November 30**.
Christmas Oratorio, CMBC, Winnipeg, **December 6**.
Chamber Choir Concert, CMBC, Winnipeg, **December 13**.

New York City, New York

"Current Issues in the New York City Church," Burnside Mennonite Fellowship, 2019 Grand Ave., Bronx (details at 212/294-7280), **November 4-8**.
"Introduction to Mennonite Church History," Burnside Mennonite Fellowship, 2019 Grand Ave., Bronx (details at 212/294-7280), **November 4-8**.
Thanksgiving Day Service, First Spanish Mennonite Church of Brooklyn, 23 Sumner Ave., Brooklyn, 5:00 a.m. — Sunrise service: 12 noon — Thanksgiving Dinner for everyone (contact Ray Pacheco, 212/253-7267), **November 27**.
Christmas Concert by several music groups with children on xylophones, First Spanish Mennonite Church of Brooklyn, 23 Sumner Ave., Brooklyn, 7:00 p.m., **December 20**.

Bluffton, Ohio

College departmental play, Ramseyer Chapel, Bluffton College, 8:15 p.m., **November 6-8**.
College band and choral concert, Founders Hall, Bluffton College, 8:15 p.m., **November 21**.
College departmental play, Ramseyer Chapel, Bluffton College, 8:15 p.m., **December 4-6**.
Christmas dinner-concert, Bluffton College, 6:00 p.m., **December 7**.
"Messiah," with community-college chorus, Founders Hall, Bluffton College, 7:30 p.m., **December 14**.
District III Music Festival, Founders Hall, Bluffton College, 3:00 p.m., **January 25**.

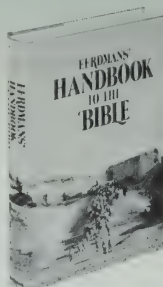
Wooster, Ohio

"Martyrs Mirror Oratorio," with local Mennonite and community singers, McCaw Chapel, College of
continued on page 10

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continued from page 9

Wooster, Wooster, afternoon and evening, November 23.

Kitchener/Waterloo, Ontario

Haydn's "Creation," performed by Mennonite Mass Choir II (including choirs from Waterloo-Kitchener, Baden, Elmira, Toronto, and London, Ontario), and the Kitchener-Waterloo Symphony, Elmira District Secondary School, Elmira, three performances, November 8-9.

"Isaac Gets a Wife," drama by Merle Good, with John Miller as Isaac (pictured), Rockway Mennonite High School, Kitchener, 8:00 p.m., November 21-23.



Christmas Program with drama and music, Rockway Mennonite High School, Kitchener, December 12.

Franconia, Pennsylvania

Recital by John J. Miller, tenor, with the Franconia Choral Singers, Blooming Glen Mennonite Church, Blooming Glen, 7:30 p.m., November 9.

Fall Harvest Festival with homemade crafts and food, Penn View Christian School, Souderton, Friday from 4:00 to 9:00 p.m., Saturday from 9:00 a.m. to 2:00 p.m., November 14, 15.

Fall Choir Festival, Christopher Dock High School, Lansdale, 7:30 p.m., November 16.

Quilting lessons with Naomi Walter, Heritage Center, Souderton, 10:00 to 12:00 a.m., November 19.

Annual student Christmas Choral Program, Christopher Dock High School, Lansdale, 7:30 p.m., December 13.

Fall exhibit featuring Mennonite quilts, fraktur, needlework, Heritage Center, Souderton, now through December 21.

Harrisburg, Pennsylvania

Grantham Chamber Orchestra, Messiah College Campus Center, Grantham, 8:00 p.m., November 11.

Wind Ensemble Concert, Messiah College Campus Center, Grantham, 8:00 p.m., November 25.

Instrumental Ensemble, Messiah College Chapel, Grantham, 7:30 p.m., December 4.

Christmas Choral Concert, Messiah College Campus Center, Grantham, 8:00 p.m., December 13.

Christmas Cantata, Steelton Mennonite Church, Steelton (check details at 717/939-2261), December 21.

Lancaster, Pennsylvania

Recital by John J. Miller, tenor, with the Lancaster Choral Singers in a benefit for Locust Grove Mennonite School, at the school, Lancaster, 7:30 p.m., November 1.

"Our Rural Heritage," annual art contest in oils, acrylics, watercolor-charcoal-ink, and photography, sponsored by the Mennonite Historical Associates, Mennonite Historical Library, Lancaster, November 22-December 5.

Lancaster City District Annual Thanksgiving Day Service with James Sauder, East Chestnut St. Menno-

(continued on page 15)

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DID YOU KNOW THAT...

The 524 children who attended Assembly 75 in Eureka, Illinois, late this summer (children's activities director, **Tom Yoder**, expected 200) were allowed no time for being bored or bad! **Helen Alderfer** supervised one group who compiled their own magazine, choosing articles and cartoons. Reported **Mrs. Alderfer** to the *Festival Quarterly*, "They were the neatest kids I've ever worked with; I will do one whole issue [of *On the Line*] with the stuff they selected."

Official church personnel and missionaries (**Laurence Horst**, **Frank Byler**, **Hubert Brown**, **Lydia Burkhart**, **Elaine Kauffman**, **Roy Kreider**, and more) spoke to children, kindergarten through eighth grade. "Some of these big guys had to come down to the kids' level," said **Yoder**.

Two hundred children went to Dixon Mounds, an Indian burial ground and museum, and the same day 190 went to the Museum of Science and Industry in Chicago.

Bertha Landers had her fifth through eighth graders improvising Bible stories and parables: "One was Noah in a motorboat; some of the trees in Zachias were really good!"

There were music events and crafts workshops, "Ernest Sam" presentations, and Out Spokin' bike displays.

Reflected **Tom Yoder**, "We understood the needs of kids. We wanted to make it exciting, but not just playthings."

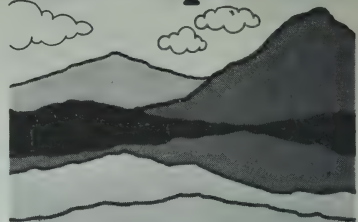
The "Saengerfest" tradition was again celebrated in Winnipeg this fall. This year's music festival was a contemporary interpretation of the old practice of having a musician of standing travel to several communities for a series of choir rehearsals culminating in a weekend "Saengerfest." This custom had two prime benefits: to create a musical event no congregation could muster on its own, and to give training to singers and conductors alike.

This year's festival featured an adult choir made up of singers from church choirs in Winnipeg and surrounding areas, conducted by **George Wiebe** and **William Baerg**; and a mass children's choir, prepared by **Helen Litz**.

Traditionally, Saengerfest music was borrowed. But this year's program included the premiere performances of three compositions: a Mennonite Piano Concerto based on Mennonite hymns, by **Victor Davies**; three anthems by **Peter Klassen**; and "Maranatha," a look forward after 450 years of Anabaptist history, by **Esther Wiebe**...

Tourists to two heavily populated Mennonite and Amish areas can have

Landscape and Inscape:



Vision and Inspiration in Hopkins' Poetry

by **Peter Milward** and
Raymond V. Schoder

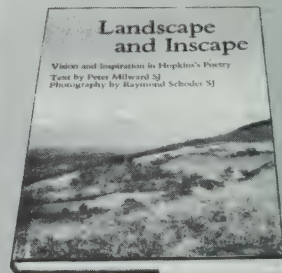
The poet sees things differently, and brings to his observations a unique insight that is highly personal, yet—at the same time—universal. Few poets have equalled Gerard Manley Hopkins in the use of language that reflects the varied experiences of the physical world.

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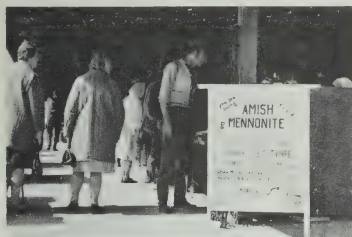
Did You Know That . . .

continued

their curiosities satisfied or further stimulated by local Mennonites who see the influx of tourists as an occasion to tell their own story.

Vernon Leis and the Tour Board of Elmira and District Mennonite Churches in Elmira, Ontario, joined the local Chamber of Commerce to provide information services to tourists coming to see the Amish and Mennonite country. One of the Board's expressed purposes is "to stress values, customs, and ideals of the Mennonite community in the area." Tourists who take the Mennonite Historical-Theological Tour have "input and discussion with Mennonites about their history, faith, and lifestyle; a family style dinner; and a countryside tour."

Visitors to the Shippshewana Livestock and Flea Market on Wednesday mornings in Shippshewana, Indiana, see signs inviting them to a free slide lecture



and discussion "to hear the story of the Mennonites and Amish (this is the second largest settlement of Old Order Amish in North America), learn about their historical beginnings, and examine their local culture." Behind this venture is **Harvey Chupp** and the congregation he pastors at the Shore Mennonite Church.

"I definitely see it as a positive outreach of our faith, showing peace as a possibility for other Protestants," **Chupp** told the *Festival Quarterly*, adding that he offers to the visitors a good selection of books and materials outlining Anabaptist history and theology . . .

Two Mennonite colleges have instituted courses examining the phenomena of Mennonite peoples. "Contemporary Issues: Sociology of Mennonites" is being taught by **Dr. J. Howard Kauffman** and **Dr. Calvin W. Redekop** at Goshen College, Goshen, Indiana. And at Tabor College, Hillsboro, Kansas, **Dr. Clarence Hiebert** is teaching the class, "The Holdeman People."

The editors are interested in having a scoop on cultural news. Readers are invited to notify them of any planned arts project or event.

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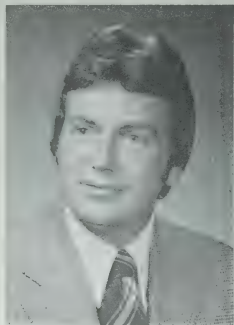
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Sound of Music to Light Up Festival '76 Stage



Merle and Phyllis Good, producers of the Dutch Family Festival in Lancaster, Pennsylvania, have hired Stan Deen to direct the Festival Players at the Festival during the summer of 1976. Deen has recommended the production of the popular musical, *The Sound of Music*. The Goods said they have agreed to "give it a try on an experimental basis." This marks a sharp departure from the Festival's eight-year history.

In late September the Goods had announced that they planned to "discontinue writing and directing dramas about Mennonite faith and life on a regular basis."

They first began producing full-length dramas in 1968 with their first Mennonite musical, *Strangers at the Mill*. Since then Good wrote three additional musicals and five dramas. A play by Ken Reed and a collection of dramatic pieces by Good, Reed, and Mrs. Good rounded out the two-productions-a-year schedule.

"Attendance has been better than ever," Mrs. Good stated, "and we're grateful to the thousands who attended regularly. But there's a shortage of scripts dealing with 'Mennonite' themes which can sustain a 22-night run. We've looked everywhere for possible scripts. But we ended up writing and directing two new shows ourselves most of the time. I guess we're weary."

For a while it appeared the evening theater may be closed permanently

(the daytime Festival will continue as before). The announcement of Deen's appointment delays that closing for at least another year. "We're really excited about this," Good commented. "We're getting the break we needed and keeping the doors open to the thousands who've been so faithful. Deen's tops."

Deen, who took his professional training at the well-known Pasadena Playhouse, has taught and directed drama in the Lancaster area for eight years. He founded the Garden Spot Performing Arts at New Holland in the late sixties and has become known for his imaginative productions.

The "Mennonite theater" appears to have been discontinued strictly because of the script shortage. Attendance had grown steadily over the years so that SRO performances had become commonplace, necessitating occasional late shows to handle the crowds. In over 300 full-length evening performances the Festival Players performed for more than 80,000 persons.

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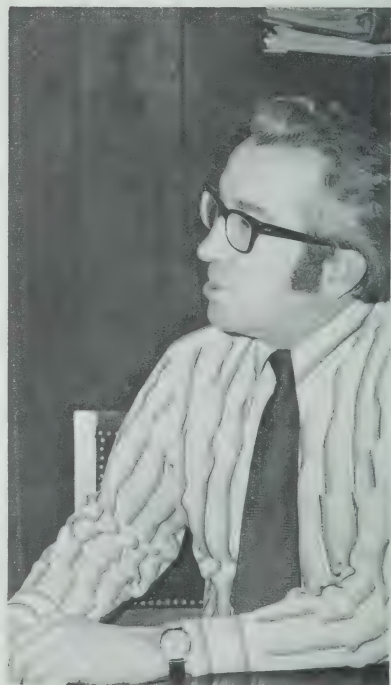
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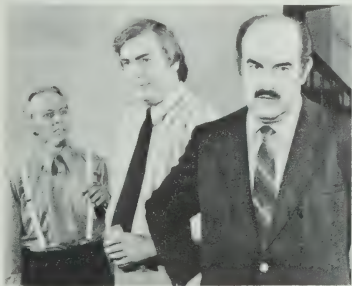
Today Pop Goes Home, Merle Good's latest play, closed at the Dutch Family Festival on August 30. "It turned out to be one of the most exciting experiences in our eight years at the Festival," Good reflected. "Everybody came — the old, the middle-aged and the young, the church and the unchurched, the theater crowd as well as those who seldom attend drama. Something in this play struck a deep note, and it sailed right through the ceiling."

Today Pop Goes Home tells the story of Charlie Snavely and his two sons, Lewis and Warren, quarreling about whether or not to send the old man to Golden Hills, a home for the aged. Lewis' wife, Esther, is caught in a battle with old Charlie, a seemingly unresolvable conflict. The decision almost tears the family apart.

"I'm completing a new novel, *Since Pop Went Home*, based on the same characters," Good stated. "And we're in serious conversations with two different film companies about bringing the story of the Snavelys to the big screen."

The play is being revised for possible production in New York and/or the university theater circuits.

"The most interesting things about this play is the way everybody responded with a personal story of their own," Good noted. "Most plays bring a variety of responses such as 'nice play' or 'I liked where he told her this or that.' Not *Pop*. Here person after person stood around afterward explaining how it happened in their family. I had a good feeling of the whole storytelling thing being redemptive."



Craftsmen Sought

Dutch Family Festival is already preparing for the "Summer of '76." It promises to be a busy one. Estimates of the number of visitors expected in the Lancaster area range from twice the normal 4 million to as many as 40 million. Lancaster is in the unique position of being on the route many visitors will take to reach Philadelphia, Washington, D.C., and Boston.

There are several openings for additional craftsmen at the Festival next summer, according to Phyllis Good, associate producer. "We prefer serious craftsmen who are really interested in making their living with their work," she said, adding that the summer Festival has developed the largest group of full-time working craftsmen in the Lancaster area. "People like our craftsmen because they're fun to learn to know and do excellent work."

Mrs. Good also announced that the Festival plans to expand the number of crafts it carries in its shop. "We want to make available to our visitors more crafts from Mennonite, Amish, and Hutterite craftsmen. We are open to considering work from anyone, as long as it's good work."

Interested persons should write to Phyllis Good, Dutch Family Festival, 2497 Lincoln Highway East, Lancaster, PA 17602.

(continued from page 10)

nite Church, Lancaster, 10:00 a.m., **November 27**.
Symposium with various cultural and ethnic Mennonites describing their ways of living out twentieth-century Anabaptism, sponsored by the Mennonite Historical Associates, Lancaster Mennonite High School, Lancaster, 7:30 p.m., **December 1**.
50th Year Anniversary Celebration for Strasburg Meetinghouse, Strasburg Mennonite Church, Strasburg, all day, **December 7**.
Locust Grove Mennonite School Bell Choir and Choral Group, Charlotte St. Mennonite Church, Lancaster, 7:30 p.m., **December 8**.
Locust Grove Mennonite School Bell Choir and Choral Group, East Chestnut St. Mennonite Church, Lancaster, 7:30 p.m., **December 14**.
Christmas Music Concert, Lancaster Mennonite High School gymnasium, Lancaster, 7:30 p.m., **December 19**.
Student Christmas Program, Kraybill Mennonite School, Mt. Joy, 7:30 p.m., **December 19**.
New Danville Christian Day School Christmas program, New Danville Mennonite Church, New Danville, 7:30 p.m., **December 19**.
Youth group drama, New Danville Mennonite Church, New Danville, 7:30 p.m., **December 21**.
Hymns of the 1770s and a Bach cantata with glass harmonium, performed by the Lancaster Choral Singers, Fulton Opera House, Lancaster (check details at 215/287/9110), **December 27**.

Western Pennsylvania

"Elijah," by Casselman Valley Choral Society, Meyersdale Church of the Brethren, Meyersdale, **November 16**.
Christmas Chorus Program by Mixed Chorus of Springs Mennonite Church, Springs, **December 21**.

Freeman, South Dakota

"Elijah," performed by Swiss Choral Society, Salem Mennonite (South) Church, Freeman, 8:00 p.m., **November 27, 28**.

Harrisonburg, Virginia

Recital with Dr. Ira T. Zook, Jr., tenor, Eastern Mennonite College Chapel-Auditorium, Harrisonburg, 8:00 p.m., **November 7**.
College Choral Concert, Eastern Mennonite College Chapel-Auditorium, Harrisonburg, 3:00 p.m., **November 16**.
Annual Shenandoah Valley Hymn Festival, Eastern Mennonite College Chapel-Auditorium, Harrisonburg, 7:00 p.m., **November 23**.
"Destiny of the Sun," with slides and special effects portraying celestial phenomena, M.T. Brackbill Planetarium, Eastern Mennonite College, Harrisonburg, 2:30 p.m. and 3:15 p.m., Sundays, now through **November 23**.
75th Anniversary Celebration of the Mountain View Mennonite Church, at the church, Lyndhurst, **November 30-December 7**.
"The Christmas Program," with slides and special effects portraying celestial phenomena, M.T. Brackbill Planetarium, Eastern Mennonite College, Harrisonburg, 2:30 p.m. and 3:15 p.m., Sundays, **November 30-December 28**.
Student Photography Show, Eastern Mennonite College Library Gallery, Harrisonburg, **December 1-19**.
EMC Orchestra Concert, Eastern Mennonite College Chapel-Auditorium, Harrisonburg, 3:00 p.m., **December 7**.
Singing Christmas Tree of students, Eastern Mennonite College lawn, Harrisonburg (check details at 703/433-2771), **December 14-18**.
Annual "Harmonia Sacra" hymn sing, Weaver Mennonite Church, Harrisonburg, 7:00 p.m., **January 1**.
Faculty Recital, Eastern Mennonite College Chapel-Auditorium, Harrisonburg, 3:00 p.m., **January 25**.
EMC Drama Guild production, Eastern Mennonite College Chapel-Auditorium, Harrisonburg, **January 29-31**.

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compiled and edited by

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Today, many aspects of the life and faith of the Christian church are questioned, its corporate worship has not escaped unscathed. But the questioning is not all negative; there is within the church a move toward experimentation in forms of worship, both new and old. The book offers a perspective too frequently missing in the ensuing discussions. The author maintains that worship involves the reliving, by the congregation through liturgy, of the gracious acts of God in the Covenant and the Incarnation, as well as the congregation's response to those acts.

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Beyond the Anniversary

continued from page 5

and take off at others—not one which we must wear all the time, as was the case with the old ethnicity. With an abstract and historical ethnic identity, we can put on our ethnicity at historical meetings and in the evening when we read the church publications. But we also can conveniently take it off when we appear at work in a secular environment. The new ethnicity appears to others as a more scholarly and academic form of ethnicity which is more respectable than peculiar clothing and behavioral styles which appear divisive and snobbish to others.

But there is a precariousness about this cultural revival in our third generation. For the ethnicity itself, the focus on Anabaptism, can become idolatrous if it stymies or deters us from fleshing out the kingdom of God which transcends subcultural idiosyncrasies. The ethnicity becomes a "golden calf" when ethnic answers are used to legitimate church programs as proof texts. To simply quote an ethnic forefather or an ethnic belief of the past is not enough to make current church program or policy "right."

The new ethnicity can be used commercially in an exploitative way to gain financial benefit; some ventures in tourism are examples of such misuse. The new ethnicity can also be exploited by members of our group in a personal way when they produce ethnic documents or works of art which enhance their status in the external society. If the ethnic answers of the past become normative for our way of life today, and if the cultivation of ethnicity creates unique barriers which prevents other members from sharing in our experience, then our ethnicity has become legalistic and idolatrous.

And so we must go on beyond the third generation of ethnicity to the fourth. The fourth generation of ethnics respect their historic traditions and appreciate the unique contribution of their past. But they go beyond 1525 all the way back to the New Testament. The life of Jesus becomes normative and focuses our vision primarily on the cultivation and spread of the kingdom of God. The fourth generation is informed by their ethnic heritage, but that tradition does not become normative. The only normative authority is that of Jesus, Lord of history and Lord of ethnicity. This must be our vision beyond the anniversary.



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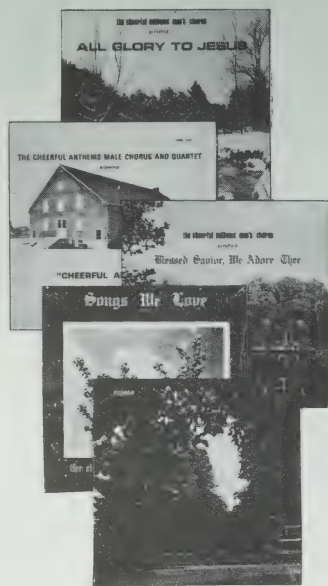
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TRENDS IN MUSIC

Crossing Musical Cultures

— notes from a musician —

The hymn-singing inheritance of American Mennonites is rich and invaluable. May it continue to thrive! Its meaning, however, is ethnic rather than universal. Its Germanic (or Germanic-white-American) character permeates it so fully that the non-Germanic Mennonite is shut out.

In the last issue of *Festival Quarterly* Seferina De Leon said, "My [Chicano] difference hits me in music. [Mennonite] special music . . . always sounds classical. It's beautiful, but it makes me think how much I miss the Gospel music." Thousands of black American, Far-Eastern, Spanish, Indian, and African Mennonites frequently find themselves expressing their faith in "foreign" hymns. On the surface they seem to manage crossing cultures very well, but the joy of expression through their own cultural vehicles—language and music—is lost.

During the past six years I have begun the slow but rewarding process of learning what non-Germanic Mennonites might experience when they make music in church. I have visited African churches, joining Tanzanian Mennonites as they sing their versions of four-part unaccompanied Western hymns. I have worshiped in Ghanaian independent churches where Mennonite missionaries work. I have tried to clap and move with them as they sing or dance their offering to the front of the church, and I realize with discouragement that I am locked rather tightly into my own cultural world.

Through the patient help of three African musicians I have worked at learning to play several traditional instruments. Direct participation in music-making gives me some idea of specific ways in which African Mennonites have to adjust in order to sing Western hymns.

First, attitudes toward good sound differ greatly. We in the West cut out the buzzes in instruments and voices which Africans find valuable; perhaps in the same way we overrefine our foods. Ideas of beauty of tone are so diverse that the word "beauty" loses its meaning. It must be redefined within each culture.

Second, rhythm is a powerful element in African church music. Some congregations in America have developed the freedom and taste to clap with sing-

Mary Oyer is a musician, professor of music at Goshen College, and served on the Joint Hymnal Committee who produced *The Mennonite Hymnal*.



ing. The clapping in such cases is usually very simple and regular, such as: 1 2 3 4 5 6 7 8 (numbers underlined are stressed). West African clapping is on a completely different level of energy and complexity. One person may clap 8 beats as above, while another claps: 1 2 3 4 5 6 7 8. Still another may clap: 1 2 3 4 5 6 7 8. I have often thought that an African must find the rhythm of Western hymns extremely dull and primitive.

Third, the stanza form which predominates in Western hymns is not common in traditional society. Instead, African music often has a continuous, open-ended effect that makes Western tunes seem rigid. Further, an African hymn may be built up by a quick interchange between an improvising leader and a chorus which answers with a refrain, a practice carried over by American blacks. The effect is exhilarating; the length and ending are not programmed in advance.

These represent only three of the striking differences I find between African and Western emphases in hymns. The differences make me painfully aware of my own ineptness in participating in expressions of another culture, but they also convince me of the rich understanding available to Germanic Mennonites from other cultural traditions.

Each of our minority groups of Mennonites can offer unique qualities similar to those of the Africans. I hope that our Seferina De Leons will help us to experience new ways of praising. And I expect that we will be building a supplement to our present hymnals that will strengthen the quality of understanding and fellowship.

The editors urge you to tear out this page, take it with you when you travel, and support restaurants and motels (opposite side) owned and operated by members of Mennonite groups.

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The editors invite readers to submit names and addresses of additional restaurants that should be listed in this classified advertising directly so that it may be as complete as possible.

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We at Festival Quarterly are trying to wipe out waste. Some of you are receiving more than one Festival Quarterly and many of you have already asked us to cancel those extra unread copies coming to your home or office.

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Register of Mennonite Craftsmen and Creative Artists

The editors urge readers to support the persons listed in this register as opportunity affords. It is intended to help craftsmen and creative artists to market their work.

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Any person interested in advertising in this classified register should write to "Register of Mennonite Craftsmen and Creative Artists," Festival Quarterly, 2497 Lincoln Highway East, Lancaster, PA 17602. Any member of the various Mennonite, Amish, and Hutterite groups is eligible.

DIRECTORY OF MENNONITE MOTELS

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Just a reminder:

FQ
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To hear from
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There are three things you can do to help *Festival Quarterly* continue:

1. Use the Quarter-Order between pages 2 and 3. We screen our offers carefully and believe you will enjoy them.
2. Send a dollar or two to our Voluntary Subscription Fund.
3. Support our advertisers. If you've enjoyed something they've promoted, write them a letter and say so.

Thank you very much.

Benji—An extremely successful children's film about a dog which performs warm heroic deeds. Wholesome and boring. (3)

Black Christmas—A scary story about a series of murders in a girls' sorority house at Christmas time. Only partly effective and creepy. Features Olivia Hussey and Keir Dullea. (2)

The Day of the Locust—A disheartening disappointment. John Schlesinger's film version of Nathanael West's novel about Hollywood in the thirties had plenty of opportunity to become an unusual film. A failure in contrast to Nashville. Stars Karen Black and Donald Sutherland. (4)

Farewell, My Lovely—Robert Mitchum and Charlotte Rampling are featured in this expensive-looking remake of Raymond Chandler's private eye. Strong acting with vivid atmosphere but lacks unity. (6)

Flight to Moscow—A superspy yarn about international cold war conspiracies with several levels, a group of fine actors, and decent tempo. Not the worst, not the best. (3)

French Connection II—Must we sequel everything? Gene Hackman again stars in a dismal remake of his Popeye Doyle role, this time in Marseilles. Violent and hollow. (3)

Give 'Em Hell, Harry—The one-man show based on Harry Truman's life. A small miracle with a filmed stage version of a two-hour monologue! It works, much to the credit of James Whitmore's dynamic portrayal. (8)

Hearts and Minds—A major disappointment. Could have been a significant film but the producers were more bent on saying "I told you so" than in expressing compassion. The manner in which it presents itself demonstrates the very thing it is attacking. Shallow, and at times silly. A strongly biased documentary-type view of the Vietnam involvement. Save your money. (3)

The Hiding Place—The Billy Graham organization fires off their first feature motion picture, based on Corrie Ten Boom's tale of her family's trials in wartime Holland and the Ravensbrück Concentration Camp. Christians persecuted for aiding Jews. Surprisingly professional, but ruined as far as the general market is concerned by an insistence on sneaking in some quickie messages. Well worth seeing. (5)

Murder at Nightfall—Chabrol's latest (French) saga of passion and murder will strike you as either profound or silly, depending on whether you buy his story line and like the way he unwinds his tale. A man kills his mistress who is also his best friend's wife. He gets away with it and is unsuspected. He ends up confessing to both his wife and his widowed friend, only to find them reacting with sympathy and understanding. It drives him half crazy. (7)

Nashville—Certain to be an American classic, this Robert Altman film about the country music capital transcends its immediate material and profoundly dissects the "frontier society" of America. Music is used brilliantly. Features a whole galaxy of unusual actors and actresses (Henry Gibson, Lily Tomlin, Ronke Blackley, Barbara Harris) in an ingeniously edited saga about capitalists, politics, and elusive freedoms. (9)

The Reincarnation of Peter Proud—A story of vengeance and the supernatural. Fascinatingly developed. Almost credible tale about the spirit of a murdered husband returning to haunt his wife—and himself! (5)

Return to Macon County—An empty nothing. A meaningless road picture which goes nowhere. (1)

Rollerball—An only partly successful attempt at science fiction. Well-paced with top-rate acting by James Caan, John Houseman, and Ralph Richard-

son, it deals with a future one-world society in which a violent sport called "rollerball" is supreme. Unclear in its implications. (4)

Russian Roulette—George Segal plays a hassled Canadian cop in this tale of an attempt to kill Kosygin. Thickly layered, it works rather well, but lacks verve. (6)

Swept Away by a Very Unusual Destiny in the Blue Sea of August—One of the finest Italian films to reach our shores in some time. Superb photography, excellent pacing, brilliant acting, and subtle but striking unity. A servant gets stranded alone on an island with his boss, an outspoken woman. A basic and sensuous look at civilization and its premises. Only Europeans seem capable of making masterpiece works of art which deal with politics. (9)

Three Days of Condor—Robert Redford, Faye Dunaway, and Cliff Robertson hand in finely tuned performances in a well-honed thriller about a spy ring within the C.I.A. Redford plays a researcher who accidentally turns up a clue about this secret spy group and has to do some moving to keep living. (7)

White Line Fever—A B-grade story of a young man who owns a truck rig and his fight against the unions. Rather well done. Nothing sensational, but hangs in there in a bittersweet sort of way. (4)

Wilby Conspiracy—A rather intriguing story set in South Africa about black revolutionaries and diamonds, starring Sidney Poitier and Michael Caine. (5)

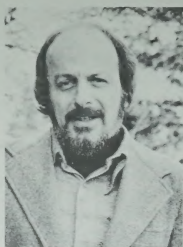
The Wild Party—Tale of depraved society starring James Coco and Raquel Welch which gets bogged down in its own mire. Fails. (3)

Films are rated on a scale from 1 through 9, based on their sensitivity, integrity, and technique.

Announcement of Tryouts and Auditions

Merle and Phyllis Good have hired Mr. Stan Deen to direct the ever-popular musical, **The Sound of Music**, to be presented from June 25 through September 4, 1976, at the Dutch Family Festival, Lancaster, Pennsylvania. Persons interested in auditioning should appear for interviews and tryouts at the Guernsey Barn (the summer home of the Dutch Family Festival), 2497 Lincoln Highway East, Lancaster, Pennsylvania 17602, on Monday evening, December 29, between 7:00 p.m. and 9:00 p.m. There's a special need for children who can sing and act for the roles of the von Trapp children. Adult actors are also needed.

We hope to see you.



E. L. Doctorow

Ragtime, E. L. Doctorow. Random House, 1974. 270 pp. \$8.95.

Ragtime is a modern novel. A cold objective journalistic eye, warmed around the edges with nostalgia for the good and bad times of the twenties. Full of opposites and contradictions. **Ragtime** embodies those ambivalent feelings one gets when recalling the past — those memories that seem sweet until one dwells on them a bit longer!

But **Ragtime** is more than a historical novel peopled with historical characters. Houdini, Henry Ford, J. P. Morgan, Teddy Roosevelt are there, but the known facts of their lives are less important than the imagined fantasies they and the little people of their world lived with. Doctorow exposes them all — their grasping ways, aimless whims, the pitiful personal war waged by the black, Coalhouse Walker, Jr.

But Doctorow in his playful-cruel way is perhaps the real hero here. It is his craft as a writer that lingers in the mind after finishing the book, almost more than Mother, Father, Little Boy, or Tateh. There is little feeling or emotion in the writing. Instead it is like a well-painted picture that's extremely flat; it entertains without engaging.



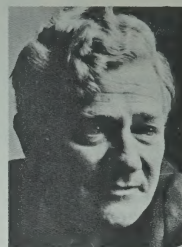
Jessamyn West

The Massacre at Fall Creek, Jessamyn West. Harcourt Brace Jovanovich, 1975. 314 pp. \$8.95.

In 1824, in Indiana, four white men were charged with first-degree murder for the premeditated killing of two Indian braves, three squaws, and four children. This marked the first time in the history of the United States that white men were tried by jury, convicted, and executed. Actually only three were hanged; the fourth, a youth, was pardoned at the last moment.

Out of this historical fact Jessamyn West yarns an entertaining well-constructed tale. It certainly won't be a classic, but it sports good characterization, deep feelings, and a sense of the tremendous conflict that convulses a society when a deed previously considered heroic suddenly becomes criminal.

The story begins well. However, the further one reads, the more ambiguous one feels. Somehow the many elements of the plot fit together less and less. The ending seems clumsy, certainly not profound. One is left with a feeling of dissatisfaction.



Richard Adams

Shardik, Richard Adams. Simon and Schuster, 1974. 529 pp. \$9.95.

Richard Adams unfolds another tale of animals in **Shardik**, which is clearly more than just an animal story. If you enjoy allegories or matching symbol with fact, you have a challenge.

It's a dangerous game for a serious storyteller to play — his commitment to telling a good story may lead him away from the parallels he wants to draw, or his intention to be symbolic may ruin the story. And Adams nearly goes.

Any reader with a Christian background can't help but try to see **Shardik** as a Christ figure. And as Adams establishes the similarities and differences between the two, his story suffers.

The tale is weighted with excessive description. So there's a lot of wading through atmosphere before getting down to the basics of how a primitive people use and misuse their god, a bear named **Shardik**. But Adams sees clearly into those self-serving human impulses.

Those insights make **Shardik** worth reading for anyone with symbolic or theological interests. But you've been warned — it's a chore!



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RECLASSIFIED

by Katie Funk Wiebe

There is virtually no humor in the sacred works of any established religion, yet there is enormous humor in creation — consider the hippopotamus and the butterfly as examples; and perhaps a religion that is utterly solemn is as false to the spirit of creation as an attitude that is totally frivolous. — Sydney Harris, syndicated columnist

In a Denver Mennonite church the pastor, Peter Ediger, was assisted by his father one Sunday morning. The elder Ediger told of years gone by when as a lay minister chosen by lot he meditated and prayed during the week in preparation for the message God wanted him to give the congregation on Sunday morning. Finally, and this happened often, he got on his tractor to begin whatever field work needed to be done. Without fail, "the heavens opened" and he knew God's Word for the people on Sunday morning.

His son Peter then told of his method of sermon preparation, but was interrupted by his father's droll, 82-year-old humor, "Now, Peter, do you really need God to tell you what to say on Sunday morning? After all, you've been to seminary!" — Muriel Stackley, Newton, Kansas.

My mother used to say, "*Was sich liebt, neckt sich*" (People who like each other tease each other). Perhaps that's why this joke, probably borrowed from some other minority, gets passed around.

A Jew, a Hindu, and a Mennonite, who were traveling together, stopped at a farmer's house for lodging. Because the farmer had room for only two persons, the Jew agreed to sleep in the barn. Shortly after they had retired, the farmer responded to a knock on the door to find the Jew before him explaining his religion made it impossible for him to sleep near a pig. So the Hindu exchanged places with him. Before long, the farmer answered another knock. There stood the Hindu apologetically explaining that he couldn't sleep near a cow. So the Mennonite exchanged places with him. Before long, another knock sounded. When the farmer opened it, there stood the cow and the pig.

Apparently the Mennonites of the Central States are not the only ones which can claim Russian heritage. Hubert Brown, black theologian, relates that the Mennonites (MC) who conducted a mission in Philadelphia when he was a child, were referred to as the Russians. They rushed into the community and then rushed out again.

The editors invite you to submit humorous stories and anecdotes that you've experienced or heard. We are not interested in stock jokes — we want human-interest stories with a humorous "Mennonite" twist. Keep your submissions to no more than 100 words and send them to Katie Funk Wiebe, Tabor College, Hillsboro, KS 67063. She will give credit to anecdotes she selects.

CONTENTS

This Quarter's Book Offer	Cover	Dutch Family Festival News	14
Mennonite Books: In Review	3	Trends in Music	18
Letters	4	Register of Craftsmen and Artists	19
Beyond the Anniversary	5	Directory of Mennonite Restaurants	19
Fall Profile	6	Directory of Mennonite Motels	20
Communication By-Line	7	Quarterly Film Ratings	21
What to See and Do This		Best-Selling Books: In Review	22
Holiday Season	9	Reclassified	23
Did You Know That . . .	12		

Book Offers — cover and page 3

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